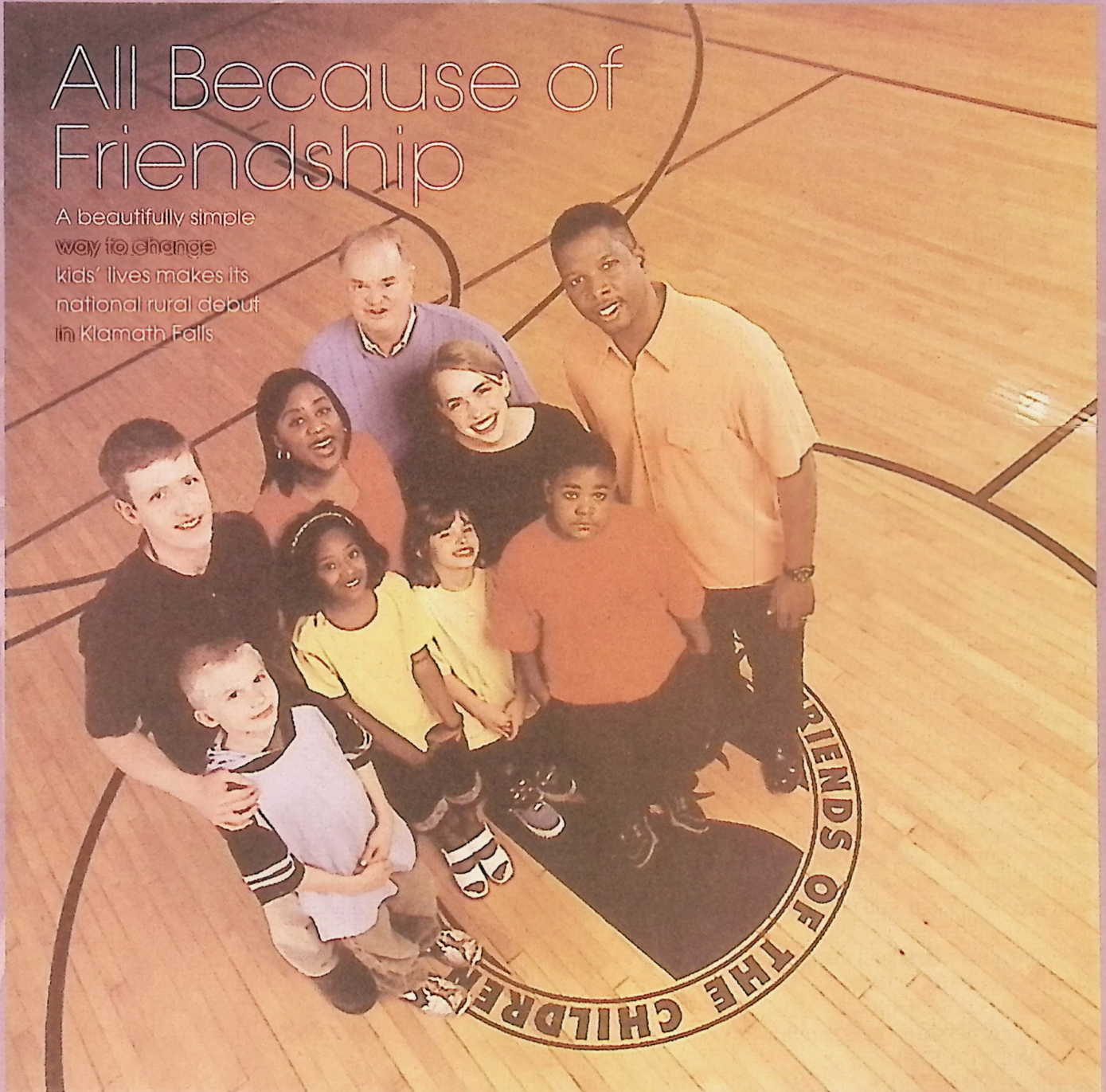


JEFFERSON MONTHLY

All Because of Friendship

A beautifully simple
way to change
kids' lives makes its
national rural debut
in Klamath Falls



As Certain as Spring...

As certain as the feeling we get each Spring that inspires us to fling open the windows, clean out the clutter and dig in the dirt, JPR's Spring Fund Drive is upon us. Beginning on April 3rd, this biannual event is an important time for the JPR community as we work together to achieve a common goal – keeping JPR a thriving source of culture, news and entertainment in the State of Jefferson.

A Strong Foundation

JPR's on-air fund drives provide the foundation of the financial support that fuels our service. Fund drives provide approximately 25% of JPR's annual revenue from listeners. But even more important, 99% of current JPR members started contributing during a fund drive. This 8-day period is our twice-a-year opportunity to reach out to new listeners, asking them to join current members in sustaining the programs broadcast on JPR.

If you're not a member . . .

Last year, over 7,500 JPR listeners pledged their support for the programs they enjoy. Unfortunately, not all of those people will be able to renew their support this year. And that's why we need new members – to replace those that move out of our listening area and to help keep pace with rising programming costs. Please consider the value of public radio in your life and then call in your pledge.

If you're a member . . .

The response to our mail campaigns has been remarkable enabling us to cut in half the amount of time we spend conducting on-air fund drives. Our goal is to do even better this year. Our hope is to renew 100% of our members through the mail. If you received a renewal package in the mail, please take a moment to send it in today. If circumstances allow it, a booster gift phoned in during the fund drive will help us reach our dollar goal and create momentum for other folks to call. Don't be shy!

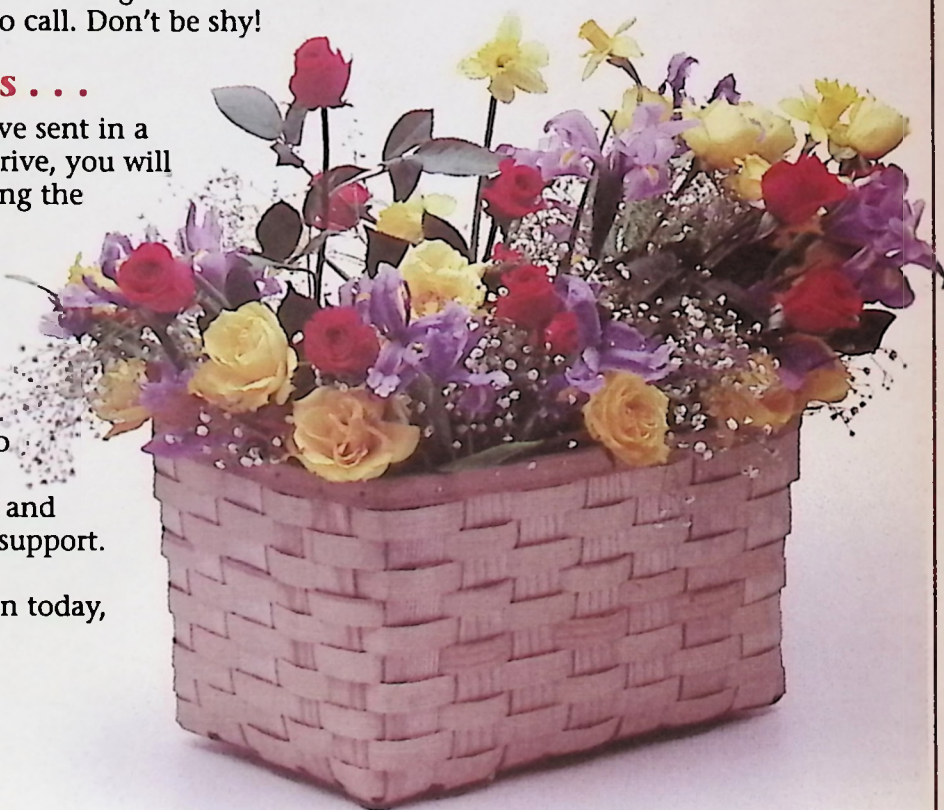
Get in on the drawings . . .

If you're a current member and have sent in a contribution since our Fall Fund Drive, you will be entered in all the drawings during the upcoming Spring Drive. Of course, all listeners who call during the drive will be entered in the drawings as well.

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If you'd like to make a contribution today, simply send your check to:

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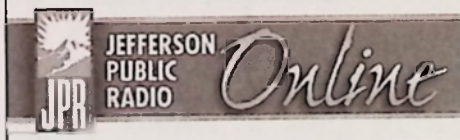




Kenton Gould gives an oboe recital at Southern Oregon University on April 18, along with pianist John Heins and the Lyric String Trio. See Artscene, page 28.

HELGa MOTLEY

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ON THE COVER

Friends of the Children founder Duncan Campbell (at rear, in blue sweater), with two professional Friends and some of the at-risk children they mentor See feature, page 8.

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JEFFERSON MONTHLY

APRIL 2001

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No teacher is more effective than experience. For Duncan Campbell, overcoming a terrible childhood—ignored by drunken, impoverished parents in the Portland slums—taught the value of adult role models beyond the family, when the family is troubled. After becoming a successful, multi-millionaire businessman, Campbell decided to try to replicate the adult friendships that saved him, in other kids' lives. His program, Friends of the Children, has become a revolutionary, highly successful intervention model in Portland and other large cities. Now it's getting its first test in a rural area, in Klamath Falls. Will it be able to change the world, one child at a time? Eric Alan investigates.



Mentor and child in the Friends of the Children program share a smile and a sweet in Portland.

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TUNED IN

Ronald Kramer

Who's Profiting from Their Connections?

Listeners to JPR's News and Information Service are likely familiar with Christopher Lydon's program *The Connection*, heard weekdays at 4 p.m. on JPR's two AM stations. Since February 16, however, the program has been broadcast without host Lydon, as a result of a highly public brouhaha between Lydon (along with his producer, Mary McGrath) and the management of Boston's WBUR, the program's owner and originator.

Like many other industries, public broadcasting has its share of personnel disputes and sometimes they attract public attention. It has never been our practice to comment upon such matters in this space because such turmoil seems properly the internal province of fellow public broadcasters. *The Connection* dispute, however, is being played out against a drama of principles which are central to public broadcasting's mission and identity and revolves, perhaps not surprisingly, around topics which began to attract public comment well before the Lydon/WBUR controversy emerged.

First the facts. *The Connection* is a weekday interview/call-in program which is six years old. After WBUR developed the program and piloted it on the station for several years, *The Connection* entered national distribution. JPR's News and Information Service stations were among the first in the country to schedule *The Connection* when it became available. Lydon is a masterful host, bringing unusual people and insights into his daily journey with listeners and he has developed a near cult following with audiences. WBUR is also the station which pioneered *Car Talk*, and comparisons have been made between that program and *The Connection* in terms

of audience response.

To make a very long story short, Lydon and McGrath, who are WBUR employees, began negotiating their employment contract renewals last summer with insistence that WBUR convert the program into a separate for-profit company in which Lydon and McGrath collectively wanted a 50% ownership. WBUR refused that type of arrangement, instead offering substantial salary increases. That approach wasn't acceptable to Lydon and McGrath. Beginning

February 16, WBUR unceremoniously placed both on two-week paid leave and on March 2, following much public acrimony on both sides and no small amount of attention paid to the issue in the Massachusetts press, WBUR terminated their employment. A very active web site associated with the program, www.theconnection.org, which regularly includes a fascinating ongoing dialogue among the program's national listeners on all manner of subjects, has been—and remains—filled with partisan listeners weighing in on the issue.

Also for the record, Lydon's salary at termination was \$230,000 per year. WBUR had offered an increase to \$280,000 with another \$50,000 the following year and had offered commensurately significant increases to McGrath over her existing \$150,000 salary.

The issue has been properly framed by Lydon/McGrath, WBUR and the public as a paradigm for public broadcasting's central principles in dealing with the fruits of popular success. Lydon and McGrath believe they are creatively responsible for the program's success and believe they should have an equity ownership, with the financial rewards they believe that would produce, as well as the ultimate creative

control which ownership affords. WBUR holds that the program's inception, title, development and operational expenses have all been the station's, and that while Lydon and McGrath should be fairly compensated for their work as station employees, that conversion of the program to a separate for-profit company—and joint ownership of the program in that manner—is inappropriate. To hear both sides discuss the issue, one might not realize that a host of other WBUR production personnel also contribute to the program's success.

Public broadcasting has drawn increasing criticism over its finances in recent years. Conservative congressional forces have questioned the presence of corporate underwriting on programs. Liberal forces have complained that big business has "captured" public broadcasting which has consequently drifted from its "grass roots" mission. Some listeners have wondered about those same things. So the proposal that a popular and successful public radio program be spun off into a for-profit subsidiary raises issues central to what public broadcasting is as an enterprise.

While the manner in which both sides have played out *The Connection* dispute seems regrettable, the casual intermingling of public radio's not-for-profit status with a for-profit subsidiary structure is also troubling. Popular public television programs have previously licensed merchandising arrangements with commercial businesses for the sale of hats, T-shirts and other paraphernalia made popular by PBS programs. The public broadcaster's share in those royalties has then been used to support public television's broader total noncommercial program service. But the actual conversion of the *content*, the program itself, to a commercially-owned vehicle, seems a vastly different step in my mind. I am not opposed to commercial enterprise—I just don't think that structure is compatible with public broadcasting's mission. Ultimately, non-profit businesses rely both upon the tax code, and the public's faith in their non-profit purposes, for survival. Anything which calls those foundations into question is, at best, dangerous.

At worst, the issue reminds me of the odyssey commercial broadcasting has traveled. In the 1934 Congressional hearings over the Communication Act, radio network heads testified that only 1/3 of their programs were sold to sponsors, and that was the "right" per-

CONTINUED ON PAGE 15

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JEFFERSON ALMANAC

John Darling

Motion Detectors in the Mountains

I never would have done this alone: this endless trekking of the local hills, this loving of the long upsweeps of ranges, this frequent pausing, seemingly to catch the breath, but really to catch the moment—to hear nothing but my inhales and the crazy melody of meadowlarks, to kiss the sky, to impress on my mind the lay of the hills and to imagine what created and carved them.

I had to find someone to do this with, and I did. It had to be someone who didn't do it to stay in shape or walk the dogs, but who had to just be out

here. Our first date was to hike, but wine got in the way. Soon after that, though, she showed me the many trails through the forests above Ashland. I showed her the trackless dry hills of clay and star thistle; the few scattered cows and abandoned car fenders from the 1930s, shot full of holes; and the millions of river rocks rounded and deposited way up there by some long-gone river a million years ago. We showed each other the silence.

It's not so much the sweep and quiet of the hills that's startling, but of the mind. It seems rude, almost embarrassing to think out here. Certainly it is, to think the repetitive voices of worry and regret that pass for thought in the trance of the well-adjusted human mind.

Not long ago, I was talking to the women's crew team at Emigrant Lake, itching to get into the wind and choppy water of January. Two of them told me they love it in part because they get out of that left brain, the one that plans, controls and runs everything. One said, "Everything in my mind just vanishes." At that point, you're doing this magical motion with others

whose minds are in that magical place—empty and yet full. I want to go with them and do that. It's not exercise; it's a near-shamanic discipline, a ritual journey to a place in the mind. So many of us are taking that journey now, by biking, fencing, running on the treadmill at the YMCA, or walking the lotus-diamond, sky-kissing slopes of Grizzly Peak.

At the furthest extent of our trek, we sit in silence. Letting the mind empty is like driving out of a city, starting downtown, with brazen horns blasting, then moving through bland suburbs,

then pleasant farms and on out into the great Is, the suchness of here. And, coming back into the town of the mind, I've dreamed up a new practice, a happiness meditation, where I think only on the beauty and pleasure I've known or might know and bathe myself in it. It's quite a strange discipline, so drunk are we on anxiety, but I think I'm getting used to it.

One old trail, near the edge of town, we will walk no more. Recently, someone built a new home and put a double wire fence across it. When we approached, a motion-detector sent an alarm crying through the hills. The man came out to explain: it was because of the few, who ruin it for the many. But of course it is. The man didn't know about us Oregonians, who've been using the trail for generations. He didn't know that people who hike, if they have those thoughts at all, don't carry them on their hike.

But let him pee his perimeters and spend a thousand or so—more than any vandal would have cost him—to secure them. It's the city creeping higher now; it's the thing of boundaries, locks and lawyers and

“
 IT'S THE CITY CREEPING
 HIGHER NOW;
 IT'S THE THING OF
 BOUNDARIES,
 LOCKS AND LAWYERS
 AND NOT WANTING TO SEE
 WHO'S OUT THERE.”

not wanting to see who's out there on the trail—to stop and talk to them about the meadowlarks and the big fire season headed our way. I wanted to return his suspicion and resentment and did, but only in my mind. Then I got tired of it. And I realized, I'm in the city and this is what it does, eventually. This is why I'm trekking further and further out, where someone comes but once a decade and kicks the old, blue '38 Chevy fender laying by the strange pile of lava rocks. The city won't come out here, will it? The man won't put a motion detector on my mountain, will he?

We sit by a lava pile, eating our fruit and yogurt in the late winter sun and drawing the rocks, trees and clouds in our fat sketch book with the Celtic loops on the green leather cover. "This is living," she says, cracking a grin. Echoing the 16th century explorers, I say, "Shall we claim this mountain?" She answers, "Why yes, let's." And more than anyone who owns this land, we live here. We walk it for an hour or two a day. We never see anyone else here. The cows know us and don't even look up. The landowners let us trek their land, as long as they can see our faces once and hear our names. I think they realize that, while the owner of a city lot may have the right to Bogart his boundaries, the owner of mountains, plains and rivers does not. You can't buy the world.

Our impulse, anyway, is to buy this land. If you love something, buy it – that's what's in the modern mind. But we could never break this land and put up foundations, framing, plumbing, wires. Then *we* would be here – and we, like all humans require infrastructure. I won't do that. But in these hills, for an hour or two, we can walk lightly and in beauty. □

John Darling, M.S. is an Ashland writer and counselor. He can be reached at darling@jeffnet.org.

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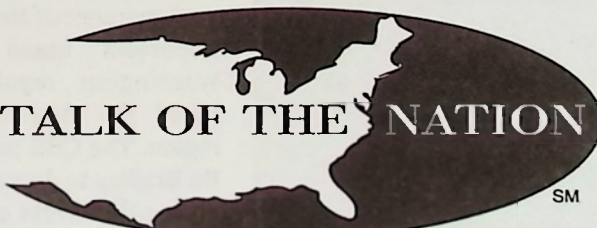
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JEFFERSON OUTLOOK

Russell Sadler

The Western Mentality

"I understand the Western mentality," said George W. Bush in justifying his nomination of Gale Norton as Secretary of the Interior, "and I want the Western mentality represented in this administration." It is difficult to tell whether such statements are mendacious or illiterate, but Bush clearly does not understand the "Western mentality."

Ignorance of the American West has a long history among Eastern and Southern politicians. Missouri Senator Thomas Hart Benton was an ardent advocate of settling Oregon. He died without ever setting foot in the West. Politicians who wrote the Homestead Act, the Swamplands Act, the Timber and Stone Act and the Transcontinental Railroad Act imagined the West to be much like the East or the South. For example, Western farmers were limited to irrigating 360 acres with water from government irrigation projects. The idea was to encourage the "family farms" that existed in the East and the Midwest. But in the real world of the arid West, making a living required farming more than 360 acres. So Westerners bent or ignored the impractical rules for decades.

Ignorance of the West is still a problem. Reporters based in New York or Washington regularly produce stories based on their misperceptions of this region. The CBS program *60 Minutes* sent Ed Bradley to do a story on the spotted owl during the height of that controversy. CBS producers insisted on framing the issue as a ratings-boosting "jobs vs. owls" sensation, rather than as the ecological issue of liquidating the old growth forests on which both jobs and owls depended.

It should be no surprise, then, that Bush is ignorant of the evolving Old West-

New West controversy. Most of the country shares this ignorance.

The Old West is the West of Ronald Reagan's fertile imagination, Hollywood movies and aging American history textbooks. It is the West of the Pony Express, the Transcontinental Railroad and the

Lone Ranger. The Old West is rugged individuals manfully scratching a living from the dry, hostile land, the fertile forests, the fruited plains. The Old West is benevolent government irrigation projects, grazing leases, government timber sales and

mining leases at 1872 prices.

The New West is a legacy of conquest that began in Europe, sailed to America's East Coast and, propelled by Manifest Destiny, slashed like a scythe across the continent.

The New West is myth-puncturing revisionism. The Pony Express, for example, lasted only 18 months from April, 1860 through October, 1861 when it went broke with the completion of the transcontinental telegraph. The New West recognizes the extraordinary environmental price paid to exploit the region's natural resources for the benefit of Eastern industrialists. The late editor and historian Bernard DeVoto described the American West as "a plundered province" in a landmark article in *Harper's* in 1934.

The Old West is colliding with the New West — Westerners in the Mountain States are challenging the 19th century Old West mentality of giving away vast tracts of land to homesteaders, ranchers, railroads, miners and timber companies to encourage "settlement" of the West.

God, Guts and Guns did not win the American West, according to the New West revisionists. The West was won by Grants,

THE SYMBOLS IN THIS

CIVIL WAR BETWEEN

OLD WEST AND NEW WEST

ARE EVERYWHERE.

Graft and Greed. New Westerners are trying to put an end to the exploitation of the remaining Old West before the last remnants are gone.

The "Western mentality" that Bush thinks he knows so well is the culture of the mountain states where folks wear cowboy boots and Stetsons just like Texans. That mindset ignores the fact that a majority of Westerners do not live in the mountain states, do not wear cowboy boots or Stetsons. About 75 percent of all the people who live west of Denver live in a strip about 100 miles wide along Interstate 5 from San Diego to Bellingham – the Pacific Slope where people are more likely to wear Nikes than cowboy boots.

New Westerners are not cultural carpetbaggers from the South or the East. Many move up and down the West Coast. Many move from the Pacific Slope states to the mountain states. Some, like the very visible environmental activist Andy Kerr, are fifth-generation sons and daughters of Old West loggers, miners and ranchers converted to New West environmentalism. The much-ballyhooed "War on the West" is a civil war among residents of the American West. Bush has taken sides with the Old West.

The symbols in this civil war between Old West and New West are everywhere: efforts to stop logging the remaining remnants of old growth in federal forests; the dispute over restoring buffalo herds, grizzly bears, wolves and coyotes to Yellowstone National Park; the efforts to repeal initiatives in Oregon and California restricting the methods of hunting of bear and cougar; the Nevada Legislature permitting farmers to sell agricultural water rights to Las Vegas casinos to supply water for their fountains in the desert jeopardizing the future of Old West irrigated agriculture for the New West gaming economy.

"They just don't understand," complain the Old Westerners of the New Westerners. That's right.

New Westerners, raised in the suburbs and working in air-conditioned sepulchers of software and high technology "office parks," do not understand attitudes reflected in the outdoor lifestyle of people who work, live and play in the fields and forests and grow up appreciating the seasonal rhythms of nature.

Old Westerners do not understand the suburbanization of the American West is eroding Old West attitudes toward gun

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control, logging, mining, hunting, fishing, "wise use" utilitarianism and exterminating predators.

And President Bush does not understand the "Western mentality" as well as he thinks he does. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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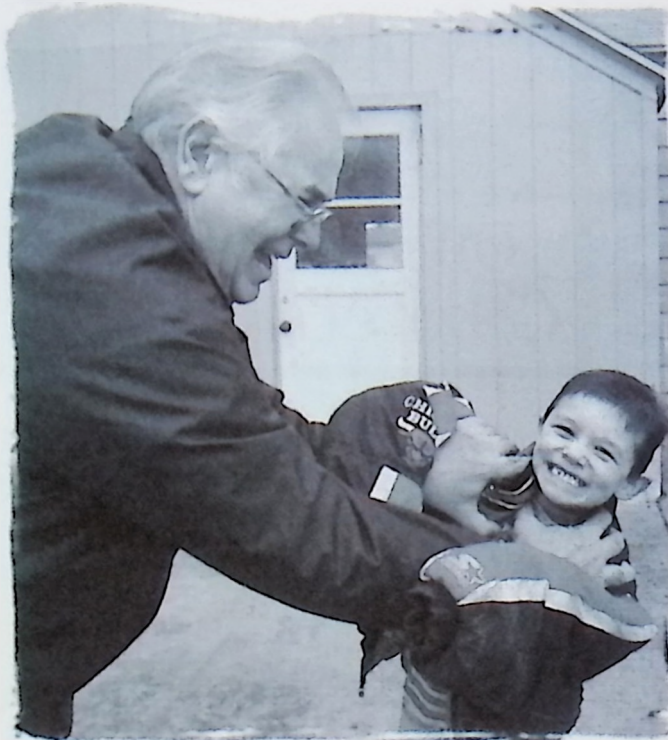
A beautifully simple way to change kids' lives makes its national rural debut in Klamath Falls. Can its metropolitan success be repeated?

By Eric Alan

The dark chasm between affluence and poverty scars this nation's landscape. Resources and riches exist here beyond most of the world's belief; yet higher percentages of children are living in poverty than in the rest of the industrialized world. It's a crisis of inequity that perpetuates itself across generations, as children who are left to suffer become adults who do the same. They imprint their troubles of dependence, shame and violence upon their own children.

By the time the children and adults reach a point so troubled that the traditional system intervenes, it's often too late. "There are almost no intervention models that are very effective," says Denise Rhode, branch manager of Services to Children and Families (SCF) in Klamath Falls. "We [SCF] really get the kids and the families after the fact." In her view, one key reason is that most intervention programs only stay in the lives of those in need on an intermittent basis.

These harsh realities make the exceptional success of another new intervention model even more startling. That model, started privately in Portland and now implemented in



Klamath Falls Friend John Pavlovich engages in horseplay with first-grader Montana.

other selected metropolitan areas, is bravely being tried in a rural area for the first time, right in Klamath Falls. It's called Friends of the Children (FOTC), and like many revolutionary ideas, its most radical aspect may be its simplicity and obviousness.

The idea is this: hire adults to make a full-time paid profession of being a friend to at-risk children. Let each adult work one-on-one with a small number of children, beginning in first grade before trouble is too

deep, and continuing with the same children until they finish high school. Through meaningful and quality experiences and activities, help each child to have a role model. Teach them to read; to develop specific interests and talents. Break the bad cycle one child at a time, recognizing that in the big picture, prevention of trouble is less costly than dealing with it later.

As simple as the idea is the result—it works. The original founder of the Portland FOTC program, Duncan Campbell, knows this from hard experience. Born the son of drunken, neglectful, impoverished parents, he rose above a horrific childhood to earn a law degree and become a multi-millionaire businessman—and he did so in large part due to a couple of friends' fathers

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who guided him through the trauma. A decade ago, not forgetting his origins, he chose to use his own fortune and business acumen to try to formalize the structure that saved him. In his old decrepit Portland neighborhood, he hired professional Friends—at full salary, with benefits—whose sole duty was to mentor a few children (no more than eight each) on a constant and long-term basis. They were to guide the kids; to share positive experience with the ones who most lacked it. Each year, the program would expand just a little bit more, using more Friends to reach more children. The world would change, one child at a time.

After a decade of experience, the success rate with individual children in Portland is remarkably close to perfect. The program has constantly been studied, measured, and analyzed by outside agencies to prove that it has rarely failed. While the need is still far larger than the program, the program continues to grow—not only in Portland, but elsewhere. FOTC chapters have been started in other metropolitan areas: Washington, DC; Chester, Pennsylvania; Seattle; and soon to follow in New York City, San Francisco, Chicago and more. But the model has never been tried in a rural setting—until now, in the relatively remote reaches of humble Klamath Falls.

Why should Klamath Falls be the first, of all the nation's struggling rural areas? The answer is in a combination of factors: community need and opportunity, exceptional local effort, personal connections, and perhaps fate.

No question: the need in Klamath Falls is severe.

Rebecca Sario, executive director of the new Klamath chapter of Friends of the Children, relates the harsh statistics. "Klamath Falls has some of the highest rates in the state for domestic disturbances, divorce, illiteracy, unemployment, families below the poverty level... When there's a lot of poverty, that leads to other problems: domestic violence, a lot of drug and alcohol abuse, neglected children—any number of other issues... We have over 300 children in foster care, which I believe is the highest number per capita in the state." She paints this picture against a background of declining timber revenue, and an agricultural community challenged by the cost of environmental issues. The poverty, with its widely rippling

effects, has been on the increase despite the nationally trumpeted decade of selective prosperity.

Denise Rhode mentions another aspect of the area's difficulties: "We're somewhat isolated, which in some ways gives us a population which has trouble moving upward... being able to get out of their situations sometimes." However, the isolation has given the community a necessary self-reliance, she says. "It also means we've all had to depend on each other rather than on another community nearby to meet the needs of the community." She's one that others depend on: not only is she the local branch manager of SCF; she's also an FOTC board member and a key reason FOTC has come to Klamath Falls.

This self-reliance is not the only positive aspect of difficulty that makes Klamath Falls particularly well-suited to become the first rural testing grounds for FOTC. Both

Rhode and Sario relate another positive community history that's every bit as deep as its troubles. "Klamath Falls has always been known to coalesce around children and families and other challenges here in the community," says Sario. "That's part of why Friends of the Children was embraced to provide services." She notes previous parallel and uncommon instances: Klamath Falls was the second community in the entire state, after Portland, to get a CARES program—a consortium of legal, medical and law enforcement personnel who come together to help deal with abused children. Also, the local SMART program (Start Making A Reader



Friend Paulie Boynton and young Kristin check on the remodeling process at the home which now houses Friends of the Children in Klamath Falls.

THE KLAMATH FALLS PROGRAM, SHOULD IT SUCCEED, WILL LIKELY SERVE AS A NATIONAL MODEL FOR RURAL INTERVENTION STRATEGIES.

Today) has volunteers in every school in the city and county—something unequaled anywhere else in the state. For that reason, Rhode says, "Klamath Falls was really an ideal setting [for launching FOTC], because we already had an infrastructure of working together. With a program such as this, you really need to have people who already have working relationships, or it would really be an uphill battle."

Other long-standing friendships helped pave the way, locally. Rhode had been friends for decades with Karen Sheppard, a former co-worker as a caseworker in Multnomah County. When Sheppard was hired as a Portland administrator by FOTC, the connection was natural. Also, Doug Stamm, hired

in Portland as the national director of FOTC, had been college roommates with Rod Wendt, now CEO of the civic-minded Jeld-Wen Foundation in Klamath Falls. That friendship would eventually help net a \$700,000 grant from Jeld-Wen, which enabled FOTC to begin its Klamath operations. All factors coalesced, and when a presentation was made to the Klamath Falls community by the Portland FOTC people, Rhode says, "People were just ecstatic. It moved very, very quickly because of this community. They're very protective of their children."

Quick community action in welcoming FOTC did not, and still does not, mean ease of success. Sensitive situations and difficult choices characterize all actions regarding at-risk children; the choices that FOTC faces, on both a programmatic and daily level, are no exception. With such high

the program so far. In that case, Sario thinks, it was because the mother was fearful about what information the child might pass along. Another child moved out of state. The rest are happily engaged.

Of course, even with FOTC board and administration in place, and with schools and children selected, the Friends themselves are still the central part of the equation. The two pioneering Friends in Klamath Falls span a gap of generations but share a background of working with at-risk children. John Pavlovich is a retired principal, teacher and superintendent who was actively involved with high-risk youth even before being hired by FOTC. Paulie Boynton, still in her twenties, has not only worked with at-risk children—she is a young mother with two children of her own. Besides sharing a background in dealing with kids from troubled families, Sario says the two share the uncommon quality of "just good common sense... which I think outweighs everything else." Their work has been highly praised in the early stages.

Two additional Friends will be hired next fall. Then, if money permits, at least one more per year will be added. "We will grow as quickly as we identify the revenue to support the program," Sario says. "I could put two Friends in every school in Klamath Falls. There is that need."

If that much revenue and that many Friends can be found, it will serve to take the pressure off other agencies such as SCF. This is why people like Denise Rhode and Judge Roxanne Osborne volunteer to serve on the FOTC board despite other professional commitments. "We all have our day jobs," Rhode says. "We're doing this because we know this is going to meet the needs of the kids we see every day. If we can keep these children out of our agency, we will be happy campers." She

and the rest of the FOTC board are charged with maintaining the integrity of the Portland model. They are also able to give advice to Friends and FOTC staff on matters ranging from child abuse to legalities to school system operations. She notes that while the program is expensive up front—\$6,500 per child annually—the later cost savings more than make up for it, in financial terms alone. Sario says that incarcerating a juvenile costs \$48,000 per year, for example. And the human savings, of course, are incalculable. Rhode is optimistic that in both human and financial terms, following in the footsteps of the Portland program is possible. "There's nothing that breeds success like success," she says, her voice growing soft. "To be able to see these little kids have a chance, truly have a chance, to just grow up..."

There is no magic required to turn kids' lives around. That is perhaps the most magic part. The Friends participate in the children's reading groups at school, as teaching reading skills is a primary goal. (Only three of the first sixteen children have reading skills.) After school, Friends spend



Paulie Boynton and John Pavlovich, the first two Friends hired to mentor Klamath Falls children. Across a gap of generations, both share experience and skill in working with at-risk kids.

need in Klamath Falls, the most difficult decision may have been where to begin. The FOTC board consulted with school district superintendents, asking them to recommend the schools with the highest need. Of the thirteen area schools, three were selected, after a committee also interviewed school principals. These interviews were vital groundwork, because as Sario notes, "One critical issue when you're selecting school children is that you absolutely must have the support of the principals and teachers." The professional Friends become so active and involved as a school presence that success can't be had otherwise.

With schools selected, children themselves had to be selected from the sea of need. Of the first sixteen children chosen this fall, all but one are from single parent families. Three families are headed by single fathers whose wives have died in recent years. Tragic stories abound—but assistance has been received with joy. "Many of the parents were just overwhelmed by the opportunity to have someone help," reports Sario. Only one parent has pulled their child from

time with their kids several times a week. They do a variety of educational and pleasurable activities together, including such ventures as visiting the local museums, going skating, bowling and—a particularly popular activity—playing foosball at the Salvation Army. “The idea is to introduce the kids to their community and use as many resources out in the community [as possible],” Sario says. The Friends also teach kids basic modern survival skills that most of us take for granted, such as how to work an alarm clock and how to get dressed properly for school. One of the kids’ most favorite activities is also the most basic. “It seems so ordinary to us; but it’s rather extraordinary to them,” Sario notes. “They love to buy groceries and fix dinner. Given a choice, that’s what many of the kids want to do.” The kids’ homes do not always provide nourishment well; and Friends John and Paulie have both used their own home kitchens to accommodate this, in the early going.

After a mere half year with Friends in Klamath Falls, the long term effects of the program are impossible to assess. Initial reports have been steady, however, in showing improvements in classroom work, attitudes and cooperation. One suspects that the local foosball competition has also grown tougher. And as the individual children begin to show improvement, those around them also begin to be affected. Studies in Portland have demonstrated a strong spillover effect within classrooms and families. Rhode notes that the program there has proven to have wider social ripples. “The success in Portland is real... What this program does for kids is that it keeps them out of our entire system: SCF, drug and alcohol, the juvenile system. And it ultimately keeps them out of the prison system—and that’s not an exaggeration. It literally saves lives... You end up with healthy, productive children, who have healthy productive children of their own. You’re not just saving one life. You’re saving generations.” All because of friendship.

Despite proven success in terms of lives and money, the positive path is still fraught with challenges. Money in the near term is of course the largest one: the money spent and money saved come from completely different places, and in different time frames. FOTC is a private program; but its financial payback is largely in the public system. Also, Klamath Falls, as an isolated rural community, only has a tiny fraction of the financial resources that Portland does—making it much tougher to sustain the program, let alone expand. The Klamath Falls program, should it succeed, will likely serve as a national model for rural intervention strategies. Yet success is far from assured.

Challenges besides money always present themselves too, including the vagaries of both kids’ and Friends’ lives. One child’s family moved five times in three months prior to this writing. Kids’ transitory home situations can mean change in schools too—and after only five months, FOTC had kids in six schools instead of the initial three. Sario expects that soon, FOTC will be following kids into all thirteen Klamath schools. And while Friends’ lives are considerably more stable—Pavlovich and Boynton were asked for a three-to-five-year initial commitment—being able to stay with the same children for a ten-to-twelve-year term is still an accom-

plishment beyond assurance. Again, the Portland program has achieved remarkable success in this. Can it be repeated here?

Material needs are also a constant challenge. One major need was met when an anonymous donor gave FOTC a house, including remodeling it to desired specifications. FOTC moved into it in late February; it’s already called “The Clubhouse” by the program children. The house will serve multiple purposes, providing both administrative space and “a warm quiet space to work with the children,” in Sario’s words. When completely equipped, it will include such things as a computer room, a space to do homework, arts and crafts work spaces, and a science and geography center. Although Sario reports an outpouring of community support, her need list is still extensive: “Books, puzzles, games, computers, educational materials on computers, arts and crafts supplies, science and geography materials, TVs, children’s videos, cassettes, children’s CDs, et cetera.” Cash is of course always useful, and one unexpected donation of a boat and motor appeared after Pavlovich—an avid fisherman—publicly mentioned his desire to take his young friends fishing.

Other than offers of help, one of the most common responses to the program is a desire by people to start chapters in their own locality. (Not surprisingly, there’s already interest in establishing a Rogue Valley chapter.) Denise Rhode has experienced advice for anyone wishing to start a chapter in their own area: “The best thing is to bring like-minded people together who are the players in the community in all the realms: education, legal, business, social work... The players in the community who not only deal with these kinds of kids, but who are also activists.” She emphasizes the need for balance between these areas of human expertise; the need to get the people aligned as a group before beginning the program; and the need to meticulously follow the Portland model. Sario, with her strong fundraising background, adds the needs to identify financial support for the program before beginning.

The program isn’t easy or cheap. Still, as with so many things, the only true choice is between hard, expensive, successful solutions; and harder, more expensive, less successful struggles later. If success with this model could be reached on a wider scale, the classic hope that a single simple idea can make the world a better place would be given realistic new currency—all because of friendship. ■

Rebecca Sario and the Klamath Falls chapter of Friends of the Children can be reached at (541)273-2022. The national headquarters of FOTC is located at 44 NE Morris, Portland OR 97212; (503)281-6633. Further information about the program can also be found on the Internet at www.friendsofthechildren.com.

A Nature Notes

SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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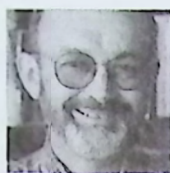
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NATURE NOTES

Frank Lang

Pupfish

Perhaps you have wondered: what do biology professors do over spring break? In my case, a couple of times, the answer was: they go to Death Valley with the college's Death Valley Geology class. Biology Professors Lang and Nitsos accompanied Dr. Jad D'Lura and his geology students to the lowest point in North America.

Why did we go? I can only speak for myself. I went for a change. I wanted to get away from worries of the time: Oregon's Measure 5, the Faculty Senate and the Biology Department. I didn't want to think about the College. And I didn't. Here's what I did think about instead, a lot. Will the wind blow the tent down? Is it going to rain all night? Is it going to rain all day? Will mud eventually blow like dust and sand did when we were here two years before?

We picked a week of unusual weather in Death Valley: Rain on the valley floor and snow in the high places. We didn't get overheated. It was unusual weather for the native inhabitants as well.

The small, sand-colored sidewinder we found in the dark green pickleweed by the boardwalk along Salt Creek where we stopped to look for pupfish didn't seem very happy. Cold and wet is not its favorite weather.

We didn't find a single pupfish this year, although they had been common two years ago. What interesting fish pupfish are. The salt creek species, *Cyprinodon salinus*, is a small gray-bodied fish, one-and-a-half inches long with bar-like markings.

The salt creek pupfish is one of four species that evolved in the streams and thermal springs of the Death Valley region. They descended from fish that inhabited ancient Lake Manly, a body of water some ninety miles long and six hundred feet deep that occupied the present Death Valley at the close of the Pleistocene era. As the climate got drier, so did the lake. Eventually, populations of the fish became isolated in springs, marshes and short stretches of

perennial streams. The Salt Creek pupfish lives in marshes and a stream fed by underground springs. The stream varies from five miles long in the spring to a mile long in the summer. The temperature fluctuates from freezing to 100 degrees Fahrenheit and from the salinity of sea water to half that value.

Pupfish show an amazing range of tolerance for temperature and salinity. The range is some 70 degrees Fahrenheit, from a low just above freezing to close to 110 degrees. The range shifts up or down a few degrees depending on the fish's most recent ambient temperature. Salinity tolerance is as remarkable. Pupfish can tolerate conditions from freshwater to sea water.

These adaptations allow pupfish to exist under a variety of harsh conditions encountered over the course of a year. Their numbers fluctuate wildly as well. During the rainy season the marshes fill and the stream flows out on the desert floor. The pupfish population explodes—a fact not lost on the native Shoshone, who visited the marshes to harvest the small fish in quantity.

In the summer months the ponds and marshes dry and millions of pupfish perish. Next year the cycle starts anew from the fraction that survives in the permanent waters of the source springs. Where were our pupfish? Buried in the mud to avoid the shock of too much cool fresh water? Or buried waiting for the sun to shine?

With evolutionary marvels like the salt creek pupfish to ponder and enjoy, who cares if it rains? And by the way, the mud didn't blow and the sun did shine—from time to time. [M]

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Philip Glass and Foday Musa Suso

By Eric Alan

At first glance, it might seem odd that an American minimalist composer and an African musician/oral historian would find collaboration a flowing process. The new world is one with vanishing borders, however; and when the talents are as open-minded as Philip Glass and Foday Musa Suso, both process and results are fascinating and natural. Local residents will get a rare opportunity to experience the collaboration live, when the pair perform together at the SOU Music Recital Hall in Ashland on April 29. The concert is part of the *One World* performing arts series produced by the SOU Program Board and Jefferson Public Radio.

Philip Glass came to prominence as a composer and pianist whose works were controversial and highly original. His minimalist scores, with repetitive themes and unusual structures, were challenging in a way that the mainstream found either refreshing or disturbing (depending on the perspective). His work proved to be exceptionally suited to film scores, and his score for the wordless film *Koyaanisqatsi* is central to the movie's astonishing beauty—as integral as the cinematography itself. His epic opera *Einstein on the Beach*, a collaboration with Robert Wilson, was also hailed as a landmark, and further film scores (including *Kundun* and *The Truman Show*) have continued to build his reputation as an enduring creator.

Foday Musa Suso's travels came along quite a different path before intersecting with Glass. A native of Gambia in western Africa, he was born into the hereditary tradition of the Mandingo griots—musicians and oral historians central to that deeply musical culture. He learned to play the 21-stringed kora almost from birth, and from the ages of 11 to 18, was sent to study full-time under



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master player Saikou Suso. His subsequent journeys through Africa playing traditional Mandingo music began to reach across disappearing borders, and by the late 1970s his music reached Europe and eventually the United States. In 1984, he collaborated with Herbie Hancock on the official theme music for the Olympic field events. Their collaborations continued, and other collaborations opened up, including one with Philip Glass for the sequel to *Koyaanisqatsi*, the equally wordless film *Powaqqatsi*.

When it came time for Minnesota's Guthrie Theatre to produce music for a new version of Jean Genet's stage classic *The Screens*, director JoAnne Akalaitis had the idea to pair Suso's music with an American composer. She was a friend of Philip Glass, and he naturally volunteered for the project. Glass recalls it as beautiful new territory in his creative life. "The result is, to my mind, the closest I had come at that point to a real collaboration with another composer," he says. "The music for *The Screens* is clearly something neither Suso nor I could have done alone, and was full of surprises for both of us." There were collaborative pieces, and pieces that each contributed as individuals. The result was so successful on its own terms that the musicians added more music to its body of work when the stage production was over, and released it as a separate album. Nine years later, their collabora-

tion continues.

The opportunity to see their unified music on stage is rare in any part of the world, and to have it occur locally is most likely a once-in-a-lifetime event. Tickets for the April 29 performance are available by phone at (541)552-6461, or at Raider Aid in the Stevenson Union on the SOU campus in Ashland. Further information can be found online at www.oneworldseries.org. ■

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Reversing yet another Clinton initiative, the Bush administration has come out in favor of global warming. Although it will make Texas uninhabitable, Kennebunkport will be the new Bahamas — and that's just fine with Poppy.

Bill Clinton's still making the news because he had the nerve to pardon one of the few international crooks and swindlers who was not a Republican.

The Israelis and the Arabs have been left on their own to work out an approach in the Middle East — a coin flip to determine nuclear or conventional.

O.J. Simpson is arrested for reaching into a car and pulling off the driver's glasses; Johnny Cochran says he was framed.

There will be no casino at Chicago's O'Hare Field — landing there is already a game of chance.

That's all the news that isn't.



**12 Noon Saturdays on
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INSIDE THE BOX

Bob Craigmile

There are Geeks Among Us

The word “geek” gets thrown around a lot today. It's now nearly synonymous with “nerd,” and usually refers to someone infatuated with computers but who lacks sometimes even the most basic social skills. The definition has changed over time and is still in flux, as attested in Jon Katz' fine book *Geeks: How Two Lost Boys Rode the Internet out of Idaho*.

Katz is a former writer for *Wired* magazine who now contributes heavily to the Slashdot “News for Nerds” web site (<http://www.slashdot.org>). If you've never seen the site, it's an eclectic jumble of news articles from around the web, most having to do with computers, but with doses of astronomy, robotics, animé and “big picture” discussions about technology thrown in. I rarely miss a day of Slashdot now, not only because of the interesting links, but also to keep in touch with

geek culture. (A related merchandise site, called “Think Geek,” sells items for those proud of their geekdom, at <http://www.thinkgeek.com>. Be the first on your block to own a *Got Root?* T-shirt.) It has even spawned a verb: being “slashdotted” means having your web site linked in an article there, which in turn generates so much web traffic that the servers usually overheat and explode. Well, figuratively they do. Actually they tend to just be so busy that you can't get through to them, which is a happy problem for the web site owners.

Slashdot convinces me that there is a renaissance of geek culture nowadays that goes beyond teenage millionaires and dot commies. It's a culture interested in pushing the boundaries of what technology can do; and resisting the boundaries culture

puts on the imagination. (Take for example the potato-powered web server: yes, it's real, as you can see at <http://slashdot.org/articles/00/05/21/1947222.shtml>). Katz notes that there is a strong libertarian element in the geek culture, but it's not often a well-thought out political philosophy as much as a desire to be left alone. In the boys, Katz sees the world of the introvert, with long hours spent writing programs, playing online games, receiving email and instant messages, often all done at once.

Katz makes clear that this is a unique time in history: the teenage guys (mostly guys) who twenty years ago were in the audio-visual club and owned the very first computers have been replaced with kids who have learned programming in school, are on their second computer at age eighteen, and are often still outcasts in their schools. The advent of the

Internet has allowed them to form virtual communities to exchange information, ideas, software and more. What makes this era truly different is that our society absolutely depends on the technology these kids are mastering. The geek shall inherit the world's information systems, if not the earth itself.

The two boys in Katz' book decided to move to Chicago, booking all their moving arrangements, including housing and job interviews, over the Internet. They had a cushion of only \$10, and would have to borrow money to return to Idaho if things didn't work out. After finding work doing tech support, the boys settled in to new lives involving horrible commutes, workplace politics and a sense of power—things they had never before experienced in small town Idaho.

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As its title makes plain, this book is the story of two boys, but it's actually a book about the struggles geeks of all ages have faced, and continue to face. As someone who self-identifies as a geek (Katz' ultimate definition of the term), I think he hits the mark pretty well in his description. Think of past geeks, such as Galileo or Einstein. They were often ridiculed by the institutions of power at the time, but were ultimately justified in their beliefs. Einstein famously did not fit into the rigid academic world, and was labeled stupid by his teachers. People who think differently are the genesis of change, but that change encounters resistance, and we can see evidence of this in today's geeks.

The book takes a somber turn as Katz describes the reactions he got to the initial publication of this book's first chapters in *Rolling Stone*, which appeared around the time of the Columbine High massacre. The backlash against geeks and others who don't fit in was made real in schools all over the country. Katz received thousands of emails from kids who were being forced to go into counseling because they played the computer game Doom or wore black to school. It was witch-hunting of the already despised, and politicians and the media contributed to the frenzy. Katz wrote about the situation on Slashdot (<http://slashdot.org/articles/99/04/25/1438249.shtml>), and included email from many kids around the country to try to make clear that the situation was both absurd and disturbingly common.

Katz' story of the "Lost Boys" ultimately shows them struggling with the prospect of college, which has the intellectual challenges they, and other geeks, love. But they would have to come to grips with the tradeoffs involved between education and short term monetary rewards. They were also dealing with the realization that they live in a world that doesn't understand them, yet desperately needs them. My how times have changed. ■

Bob Craigmile is a freelance computer consultant who lives with his family in Jacksonville. You can send him a virus at bcraig@jeffnet.org.

TUNED IN *From p. 3*

centage. By the dawn of World War II, the "right" percentage had escalated to 2/3. In post-war America it became virtually 100%. Commercial radio today carries as much as 1/3 of its total *airtime* devoted to commercial announcements. The "right" figure isn't based upon principle; it's dictated by pushing the envelope of audience tolerance. Public broadcasters are no more immune to those pressures than other mortals. It is our collective sense of mission, and the strictures of the federal policy which have given birth to our public broadcasting system, which insulates public broadcasting and its audiences from the creep of undue influence, commercial or otherwise, upon the programming we provide Americans.

A public catfight over commercializing a product born from the fruits of tax-exempt public support is unseemly. Salaries which are exceedingly generous by virtually any measurement hardly help.

Ultimately, public broadcasting isn't—or shouldn't be—about the individuals who are hired to work creatively and productively in service of an honored and critically important public mission. That's one reason JPR, and most of public radio, has eschewed the personality cult-type radio which typifies commercial radio. Anyone arriving at the employment door in this industry knows they can make more money in other endeavors when they first knock. And, while change can be hard, it also often represents an opportunity. If they are tempted to leave the public radio fold in search of commerce and greater reward, that may be the right choice for them.

One listener perhaps spoke for many when he posted the following on *The Connection's* bulletin board: "I was just sitting here feeling pretty damn bad, thinking about how my pathetic little \$100 donations here and there don't even cover one minute of this host's time on the air... It's ridiculous. If he wants to go to a commercial station and let the market decide what he's truly worth, that's fantastic... This thing is basically just a radio show and that's all very nice and all, but it makes a complete mockery of the piteous amounts of money I can afford to 'donate' to what I thought was a GROUP effort."

Public radio is a group effort and the

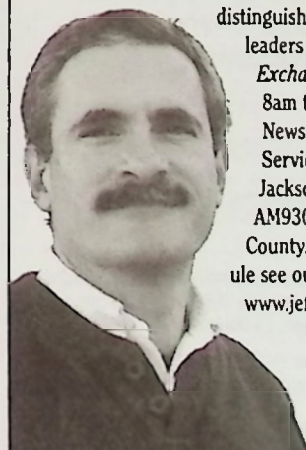
public's faith in the industry's wise stewardship of the resources placed in our trust is imperiled by this type of fracas.

WBUR has been criticized by some for various aspects of its handling of this matter. But retaining noncommercial ownership and control over its programming activities is a seminal point on which the station correctly stands. ■

Ronald Kramer is JPR's Executive Director.

The Jefferson Exchange *with Jeff Golden*

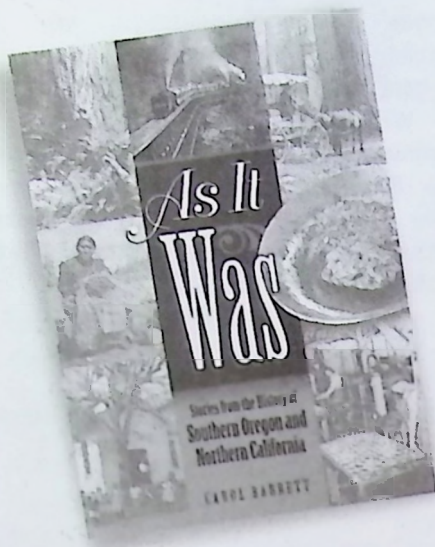
A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/ Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community



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As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's radio series *As It Was*, hosted by Hank Henry, is now a book.

We've collected the best stories from *As It Was* in this new book, illustrated with almost 100 historical photographs.

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ON THE SCENE

Susan Stamberg, et. al.

Women of NPR News

As long-time listeners may attest, women have always had a strong presence on NPR's programming. NPR Special Correspondent Susan Stamberg admits to being a "Founding Mother" of NPR. She was the first woman to anchor a nightly national broadcast news program in the United States. Hosting *All Things Considered* from 1972 to 1986, she gave listeners more than the news and features of the day. She proved the merit and mettle of female journalists at a time when women were rarely heard on broadcast news programs.

Susan's success opened doors, and in the early years of NPR several of the most visible and critical beats were assigned to women. Cokie Roberts and Linda Wertheimer covered the U.S. Capitol and Congress, and Nina Totenberg reported on the Supreme Court. This group of three became such a powerful force at NPR that they were nicknamed the "Troika." Each challenged and broke the stereotypes of women in journalism. For example, when NPR won the right to broadcast the Panama Canal Treaty debates in Congress—the first time any network broadcast action in the Senate—it was Linda Wertheimer who anchored the broadcast. These trailblazers continue to leave their mark. It was Nina Totenberg who was the first to secure a copy of Anita Hill's affidavit about Supreme Court then-nominee Clarence Thomas and broke the story. And Cokie Roberts' reports on politics continue to give listeners new understandings of developments in Washington, DC.

On the air, women can be heard reporting in a variety of ways. Newscasters Jean Cochran, Ann Taylor, and Korva Coleman keep listeners informed of the latest hap-

penings of the day. Mara Liasson and Pam Fessler have been heard reporting from the White House. And women bring you news from around the world: Michele Kelemen and Anne Garrels report from Moscow;

Julie McCarthy is bureau chief in London; Sarah Chayes files from Paris; and Sylvia Poggioli comes to you from Rome.

Today, women also hold critical roles behind the scenes at NPR in the programs you hear every

day. Barbara Rehm is the managing editor for all of NPR news programming. Ellen McDonnell is the executive producer of *Morning Edition*. The executive producer at *All Things Considered* is Ellen Weiss. Another Ellen, Ellen Silva, is the executive producer of *Talk of the Nation*. And a woman heads up NPR's online division as well: M.J. Bear has developed www.npr.org into a news and programming online community. In addition, Margaret Low Smith is the vice president of NPR's new satellite programming division. Beyond the programming division, women serve as key members of NPR's senior management—heading up NPR's communications, human resources, and development divisions as well as directing NPR's audience and corporate research and business development.

These women, in addition to the female engineers, technicians, editors, producers, and directors at NPR, are essential members of the public radio community.

When you tune in to NPR programming, you are just as likely to hear a woman on the air—reporting or hosting—as you are likely to hear a man. Below, Susan Stamberg takes a moment to describe in her own words her thoughts on female role models, her experience as a journalist, and NPR's opportunities for women.

Susan Stamberg
Special Correspondent

I'm a Founding Mother of NPR, and the first woman to anchor a nightly national news program (*All Things Considered*, 1972-86). This was pioneering work—and it meant, in my case, often working harder than the men, to make things happen. The early women here made a mark, established the role women could play in public radio, and did what we could to bring in other hard-working, qualified women whom we could encourage and mentor.

I had no female role models early in my career, because there were so few women doing what I did. But I went to Barnard College—a women's school in NYC—where we were meant to feel there was nothing we couldn't accomplish if we set our minds to it. So it was college, and those role-shaping expectations, that were most important.

Here, these days, I do have a role model. It's Dan Schorr! At eighty-plus years of age, he comes to work every day. He's on the air seven days a week—and that's just because there aren't *eight* days. He turns out terrific analysis, and keeps on plugging. That's my goal, too.

NPR has been great for women, initially for the wrong reasons: salaries were so low here that men with families and mortgages passed through quickly, en route to better paychecks. We women, early on, were married (so two-salaried households), and could afford to stay for lower pay. Over the years salaries have gone up, and so have our numbers of women and the amount of responsibility and audibility they have. Executive producers of our daily news magazines are women, and a woman heads the staff of our daily *Talk of the Nation*. And of course our managing editor for news is a woman.

Although many of my colleagues might disagree, I do think our gender affects our reporting. Women tend to listen more carefully than men. We put a premium on building relationships, which can make our sources more comfortable. Curiously, sometimes we are less confident, which can work in our favor—we will check our facts more carefully—even compulsively. ■

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—*LA Times*

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PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG / KNHT

Join JPR Saturday Morning Opera host Don Matthews for a unique performance of a little known work, *Parisina* by Pietro Mascagni. From a libretto by Gabriele D'Annunzio, it was first offered to Puccini and was conceived as a successor to *Francesca da Rimini* in a trilogy on the Malatesta family. The recording we will hear is a performance recorded live by Radio France in July 1999. Also during intermission, Don will chat with composer Webster Young about his opera, *The Sun Also Rises*. We'll hear about the process of turning Hemingway's story into a one-act opera plus excerpts from a performance by the Long Island Opera. Join us Saturday morning, April 28th at 10:30am for a very special JPR Saturday Morning Opera.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

JPR's peculiar music raconteur, Ed Polish—we reserve judgment on whether “peculiar” should refer to the music alone—introduces listeners to unusual music in the April Fools Day Eve special *Sleazy Listening*. Produced in part by *The Retro Lounge* co-creator Lars (to whom “peculiar” can freely be used as a description), the program promises to take you on a journey through the wonderful world of obscure and distinctive tunes. Listen for *Sleazy Listening* on April Fools Day Eve, Saturday night, March 31st beginning at 10:00 p.m. after *The Retro Lounge* on the Rhythm & News Service.



Lars

Volunteer Profile: Robert Sorrell

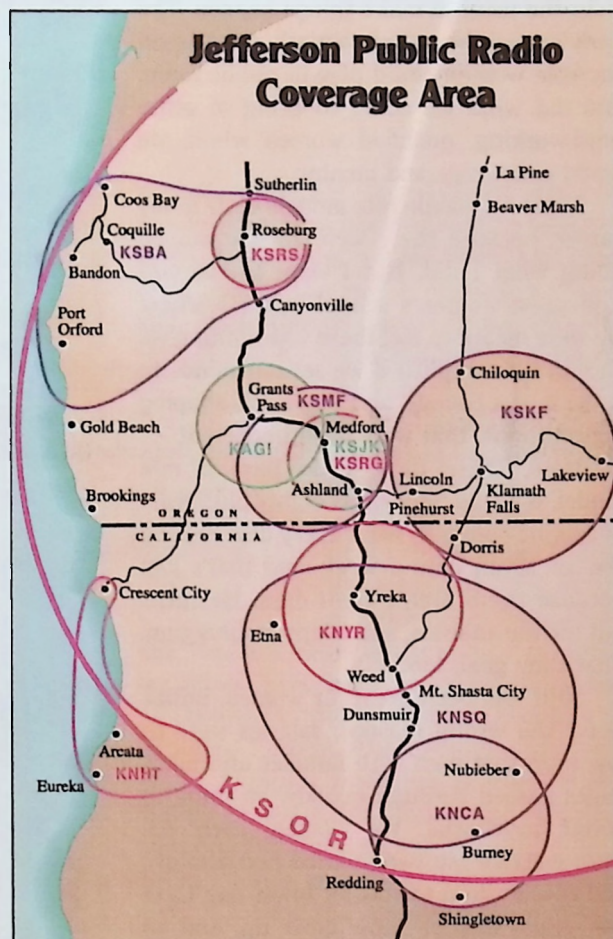


Robert Sorrell has been a faithful JPR volunteer for over 5 1/2 years, making a weekly trek from his home outside Jacksonville to ably handle radio operations.

Robert has also been a SMART volunteer for several years, tutoring children in reading skills, and is a “lunch buddy” with a child in need of adult friendship. He is also very active in his Buddhist Mindfulness group, helping to lead weekly groups and retreats. In the past two years he has been to China and to France with his teacher, Vietnamese Zen Master Thich Nhat Hanh.

Desktop publishing and graphics have become a growing skill of Robert's, and he has been invited to design an ongoing international journal for practitioners of mindfulness.

He says, “I've been committed to JPR this long because I believe in the service of public radio and I've become friends with many of the folks here.” While his outside interests will now take him away from his regular weekly board shift, he will remain a part of the JPR community.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM ASHLAND
KSRS 91.5 FM ROSEBURG
KNYR 91.3 FM YREKA
KSRC 88.3 FM ASHLAND
KNHT 107.3 FM RIO DELL/EUREKA
 KSOR dial positions for translator communities listed on previous page
 CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday
5:00am Morning Edition	4:30pm Jefferson Daily	6:00am Weekend Edition	6:00am Weekend Edition
7:00am First Concert	5:00pm All Things Considered	8:00am First Concert	9:00am Millennium of Music
12:00pm News	7:00pm State Farm Music Hall	10:30am The Metropolitan Opera / JPR Saturday Morning Opera	10:00am St. Paul Sunday
12:06pm Siskiyou Music Hall		2:00pm From the Top	11:00am Siskiyou Music Hall
4:00pm All Things Considered		3:00pm Siskiyou Music Hall	2:00pm Center Stage from Wolf Trap
		4:00pm All Things Considered	3:00pm Car Talk
		5:00pm Common Ground	4:00pm All Things Considered
		5:30pm On With the Show	5:00pm To the Best of Our Knowledge
		7:00pm State Farm Music Hall	7:00pm State Farm Music Hall

Rhythm & News

KSMF 89.1 FM ASHLAND
KSBA 88.5 FM COOS BAY
KSKF 90.9 FM KLAMATH FALLS
KNCA 89.7 FM BURNEY/REDDING
KNSQ 88.1 FM MT. SHASTA
 CAVE JCT. 90.9 FM
 PORT ORFORD 89.3 FM
 ROSEBURG 91.9 FM
 CALLAHAN 89.1 FM
 YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00am Morning Edition		6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air		10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered		N. CALIFORNIA STATIONS ONLY	10:00am Jazz Sunday
5:30pm Jefferson Daily		10:30am California Report	2:00pm Rollin' the Blues
6:00pm World Café		11:00am Car Talk	3:00pm Le Show
8:00pm Echoes		12:00pm West Coast Live	4:00pm New Dimensions
10:00pm Late Night Jazz with Bob Parlocha		2:00pm Afropop Worldwide	5:00pm All Things Considered
		3:00pm World Beat Show	6:00pm Folk Show
		5:00pm All Things Considered	9:00pm Thistle & Shamrock
		6:00pm American Rhythm	10:00pm Music from the Hearts of Space
		8:00pm Grateful Dead Hour	11:00pm Possible Musics
		9:00pm The Retro Lounge	
		10:00pm Blues Show	

News & Information

KSJK AM 1230 TALENT
KAGI AM 930 GRANTS PASS

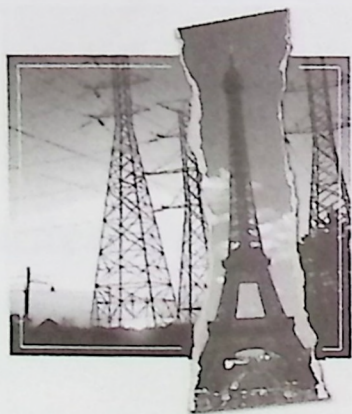
Monday through Friday		Saturday	Sunday
5:00am BBC World Service	4:00pm The Connection	6:00am BBC Newshour	6:00am BBC World Service
7:00am Diane Rehm Show	6:00pm Fresh Air (repeat of 3pm broadcast)	7:00am Weekly Edition	8:00am To the Best of Our Knowledge
8:00am The Jefferson Exchange with Jeff Golden	7:00pm As It Happens	8:00am Sound Money	10:00am Salon.com Radio
10:00am Public Interest	8:00pm The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)	9:00am Salon.com Radio	11:00am Sound Money
11:00am Talk of the Nation		10:00am West Coast Live	12:00pm A Prairie Home Companion
1:00pm Monday: Humankind	10:00pm BBC World Service	12:00pm Whad'Ya Know	2:00pm This American Life
Tuesday: Healing Arts	11:00pm World Radio Network	2:00pm This American Life	3:00pm What's On Your Mind?
Wednesday: Real Computing		3:00pm A Prairie Home Companion with Garrison Keillor	4:00pm Zorba Paster on Your Health
Thursday: Word for the Wise and Me & Mario		5:00pm TBA	5:00pm TBA
Friday: Latino USA		6:00pm New Dimensions	6:00pm Sunday Rounds
1:30pm Pacifica News		7:00pm Fresh Air Weekend	7:00pm People's Pharmacy
2:00pm The World		8:00pm Tech Nation	8:00pm The Parent's Journal
3:00pm Fresh Air with Terry Gross		9:00pm BBC World Service	9:00pm BBC World Service
		11:00pm World Radio Network	11:00pm World Radio Network



National and
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from the
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Weekdays at 7pm

News & Information



News of the world
in your own backyard.

Each weekday, *The World* brings you one hour of insightful, engaging stories from around the globe. Stories reported by native correspondents to provide listeners with a unique perspective of the day's news. With topics that include international politics, world music, science and the arts, there's no need to travel around the dial for a more compelling program.



Monday-Friday at 2pm on
News & Information Service

The World is funded in part by Merck, Lucent Technologies,
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PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Michael Sanford.

7:00am-Noon
First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm
NPR News

12:06-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am
First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

The Metropolitan Opera / JPR Saturday Morning Opera

2:00-3:00pm
From the Top

A weekly one-hour series profiling young classical musicians

taped before a live audience in major performance centers around the world.

3:00-4:00pm
Siskiyou Music Hall

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
Common Ground

5:30-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am
Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McClaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm
Center Stage from Wolf Trap

3:00-4:00pm
CarTalk

Click and Clack come to the Classics!

4:00-5:00pm
All Things Considered

The latest news from NPR.

5:00pm-7:00pm
To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates April birthday

First Concert

Apr 2 M Rachmaninov (4/1*): *The Isle of the Dead*

April 3-10 JPR Spring Membership Drive

- Apr 11 W Ginastera*: *Estancia*
 Apr 12 T Fodor*: Symphony in G, Op. 13
 Apr 13 F Beethoven: Piano Sonata No. 28 in A, Op. 101
 Apr 16 M Poulenc: Concerto for Two Pianos
 Apr 17 T Jan Vent: String Quartet in C
 Apr 18 W Haydn: Symphony No. 95 in C minor
 Apr 19 T Tailleferre*: Concertino for Harp and Orchestra
 Apr 20 F Bach: Keyboard Concerto in E, BWV 1053
 Apr 23 M Václav Pichl: Quartet in Eb for Oboe, Clarinet, Horn and Bassoon
 Apr 24 T Hoffmeister: Flute Concerto in D
 Apr 25 W Saint-Saëns: Violin Sonata No. 1 in D minor, Op. 75
 Apr 26 T Mozart: Divertimento in D, K. 205
 Apr 27 F Prokofiev*: *Winter Bonfire*, Op. 122
 Apr 30 M Albrechtsberger: Partita for Harp and Orchestra

Siskiyou Music Hall

Apr 2 M Tchaikovsky: Violin Concerto in D, Op. 35

Apr 3-10 JPR Spring Membership Drive

- Apr 11 W Busoni: Piano Concerto in C, Op. 39
 Apr 12 T Raff: Symphony No. 4 in G minor, Op. 167
 Apr 13 F Reicha: Wind Quintet Op. 88, No. 6
 Apr 16 M Elgar: Cello Concerto in E minor, Op. 85
 Apr 17 T Schumann: String Quartet in A, Op. 41, No. 3
 Apr 18 W Berwald: Piano Trio in C
 Apr 19 T Alkan: Concert Sonata in E, Op. 47
 Apr 20 F Stanford: Violin Sonata No. 2 in A, Op. 70
 Apr 23 M Dvorak: Cello Concerto in B minor, Op. 104
 Apr 24 T Spohr: Violin Concerto No. 9 in D minor, Op. 55
 Apr 25 W Macdowell: Suite No. 2, Op. 48 "Indian"
 Apr 26 T Strauss: *Ein Heldenleben*
 Apr 27 F Prokofiev*: 10 Pieces, Op. 12
 Apr 30 M Sibelius: Symphony No. 2 in D, Op. 43

HIGHLIGHTS

The Metropolitan Opera

April 7 - Parsifal by Wagner (Early start time: 9:00am)
 Violeta Urmana, Plácido Domingo, Hans-Joachim Ketelsen, Ekkehard Wlaschiha, John Tomlinson.
 James Levine conductor.

April 14 - Ariadne auf Naxos by R. Strauss
 Deborah Voigt, Natalie Dessay, Susanne Mentzer,

Richard Margison, Wolfgang Brendel. James Levine, conductor

April 21 - Lulu by Berg

Christine Schafer, Hanna Schwarz, David Kuebler, Clifton Forbis, Michael Devlin, Franz Mazura. James Levine, conductor

JPR Saturday Morning Opera

April 28 - Parisina by Mascagni

Denia Mazolla, Vitali Taraschenko, Tea Demurishvili, Vladimir Vaneev, Laura Brioli, Valery Ivanov, Orchestre Philharmonique de Montpellier
 Landuedoc-Roussillon, Choeur de la Radio Letonne, Enrique Diemecke, conductor.

Saint Paul Sunday

April 1 - Emmanuel Pahud, flute; Eric Le Sage, piano

Claude-Achille Debussy: Syrinx for solo flute Claude-Achille Debussy: L'Isle Joyeuse Francis Poulenc: Sonata-II. Cantilena. César Franck: Sonata in A major

April 8 - Spring Membership Special

April 15 - The Saint Olaf Choir

Giovanni Pierluigi da Palestrina: Sicut cervus William Billings: Easter Anthem Alexander Gretchaninoff: Our Father. F. Melius Christiansen: Psalm 50 (mvmts. ii, iii) György Orbán: Daemon Irrept Callidus Kenneth Jennings: The Lord is the Everlasting God (mvmt. ii) Aaron Copland: The Promise of Living (from The Tender Land) arr. Dudley Cohen: Yom Seh Le-Yisrael. arr. Robert Scholz: Children of the Heavenly Father arr. Moses Hogan: My Soul's Been Anchored in the Lord. Keith Hampton: Praise His Holy Name!

April 22 - Paul Coletti, viola; Philip Bush, piano

Franz Schubert: Sonata in a minor for Arpeggione, D. 821-I. Allegro moderato Rebecca Clarke: Morpheus. Rebecca Clarke: Sonata for Viola and Piano Percy Grainger: Sussex Mummies' Carol

April 29 - Cyril Huvé, fortepiano

Frédéric Chopin: Ballad No. 1 in g minor, Op. 23 Robert Schumann: Fantasy in C major, Op. 17-I. Durch das fantastisch und leidenschaftlich vorzutragen Franz Liszt: Vallée d'Obermann from Album d'un Voyageur

Maurice Ravel: Scarbo from Gaspard de la Nuit

From the Top

April 7 - Spring Membership Special

April 14 - This week's program covers the whole range of teenage triumph and foible. We meet a 17-year-old percussionist who dreams of a future in organ research, and a 13-year-old violinist who bravely defies pop culture. There is also a young bassoonist whose parents can't do anything to get him to do the dishes; and a 17-year-old pianist takes roving reporter Hayley Goldbach out for Chinese food and receives a Master Class in accompaniment from host Christopher O'Riley.

April 21 - From the Top sallies down to Texas Hill Country to rope some of the Lone Star's brightest young musical stars of tomorrow.

April 28 - From the Top is on the road again this week, deep in the heart of Texas on the campus of the University of Texas. Host Christopher O'Riley may or may not wrestle longhorns, but he will play host to accomplished young musicians from the Southwest.



Susanne Mentzer as the Composer and Natalie Dessay as Zerbinetta in Strauss' *Ariadne auf Naxos* on The Metropolitan Opera April 14.



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Salon.com Radio
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-2:00am	Possible Musics
2:00am-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Michael Sanford.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by John Baxter and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am

The Blues Show

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Possible Musics

David Harrer, Aaron Smith and Ron Peck push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

April 1 · Alice Coltrane

In addition to being one of the few jazz harpists, Alice Coltrane is a pianist, organist, composer, and arranger. She married jazz great and musical titan John Coltrane in 1965 and replaced pianist McCoy Tyner in his group in the following year. After her husband's death in 1967, she recorded a series of amazing, spiritually-inspired works before leaving the music business. In this rare appearance on *Piano Jazz* in 1986, Coltrane describes the spiritual and devotional themes of her music—interests she shared with her late husband.

April 8 · Spring Membership Special

April 15 · Roberta Piket

Pianist and composer Roberta Piket has a knack for infusing original thought into standard tunes, as she demonstrates in this *Piano Jazz*. Her ground-breaking style radiates the improvisational brio of Bud Powell, Chick Corea and her mentor, Richie Beirach. Her *Live at the Blue Note* recording topped critics' pick lists for 2000.

April 22 · John Pizzarelli

John Pizzarelli sings standards and plays sublime and inventive guitar. His recorded work spans generations, from Gershwin to the Beatles to his own originals. He and McPartland enjoy playing ballads together, and Pizzarelli demonstrates why his style has been compared to that of the late Nat "King" Cole.

April 29 · Chris Potter

Chris Potter is one of the most compelling and dynamic young saxophone players on the scene today. Potter honed his style with pianist Kenny Werner and

the band of trumpeter Red Rodney's band. The expressive, inventive, and quick-thinking improviser aptly presents his developing skills as a composer.

New Dimensions

April 7 · The Heart of Fundraising & the Joy of Giving with Lynne Twist

April 14 · TBA

April 21 · Coaching Compassion & Making a Difference with Maria Nemeth

April 28 · A Journey to Consciousness with Alan Lithman

The Thistle & Shamrock

April 1 · Spring Ceilidh

Savor an encounter with the romantic and optimistic moods of the season. Dougie MacLean and Solas head this week's playlist.

April 8 · Spring Membership Special

April 15 · Westsound

The West of Ireland has been the birthplace of a wealth of great music, and many a fine artist: Maura O'Connell, Dolores and Sean Keane, and Clannad to name just a few.

April 22 · On the Edge

Recordings from the exploratory edge of contemporary Celtic music are our focus this week with Kila, Martyn Bennett, and Breton world music pioneer, Alan Stivell.

April 29 · Squeeze Me

Rab Wallace (Scottish small pipes), Simon Thoumire (concertina), Liam O'Flynn (Irish Uilleann pipes), and Sharon Shannon (button accordion) lead the way as we hear instruments which, literally, work under pressure.



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Garrison Keillor does it all, live, right in your radio. How did he get in there? Must be magic...

**Saturdays at 3pm
Sundays at 12 noon**

News & Information

A "Heart Healthy" recipe
from

**Zorba Paster
ON YOUR HEALTH**

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

CALIFORNIA PRAWNS

(Serves 4)

2 cups orange juice, with pulp
1 pinch white sugar
½ cup white wine
¼ tsp cayenne pepper
¾ tsp Cajun seasoning
½ cup water chestnuts, sliced
1 bunch green onions, chopped
salt & pepper to taste
2 med green peppers, sliced thin
1½ lbs prawns, shelled & deveined
3 tsp jalapeno pepper, seeded & diced
2 cups cooked brown rice
½ tsp fresh ginger, minced
3 tbsp fresh mint, minced
2 tsp lemon zest (grated peel)
3 tbsp fresh cilantro, minced

In medium saucepan, combine juice, wine, water chestnuts, green onion, peppers, ginger, sugar and lemon zest; bring to boil. Reduce heat, and keep at slow bubble 15–20 minutes. (Do not allow to evaporate.) Season with cayenne pepper, Cajun seasoning; add salt and pepper to taste. Add prawns, and bring to quick boil. Reduce heat, and simmer until prawns turn bright pink (5-8 minutes, depending upon their size). Be careful not to over-cook, as prawns will become rubbery. Place cooked rice on serving platter, arrange prawns on top, and spoon sauce over. Garnish with mint and cilantro, and serve.

Nutritional Analysis

Calories 19% (386 cal)

Protein 76% (39 g)

Carbohydrate 14% (50 g)

Total Fat 5% (3.5 g)

Saturated Fat 3% (0.69 g)

Calories from Protein: 40%

Carbohydrate: 52% Fat: 8%

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To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

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e-mail: lambert@sou.edu

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- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

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- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

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- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

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General inquiries about JPR:

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- Information about our various stations and services

Suggestion Box

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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Juan Williams with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Humankind

Profiles of inspiring people who have found an authentic purpose in life and who have a positive effect on their communities.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to

shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

BBC World Service

10:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Salon.com Radio

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-

out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

To be announced

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Salon.com Radio

A program on technology and society hosted by Stephan Cox

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

To be announced

6:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

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LIVING LIGHTLY

Karen Amarotico

Shedding Baggage Conscientiously

How many of us have clothing that we hold on to "just in case," suitcases that we never use, or bookcases overflowing with books we will never read again? It's probably safe to assume that we all have much more than we need to survive. When winter is upon us, it seems easy to live amongst clutter, perhaps because it is so cold outside; our subconscious mind sees this extra "stuff" as helping to insulate us. Only when spring is upon us are we ready to shake out the cobwebs and clear out the closets. As in nature, spring offers us a new beginning, especially when it comes to our homes. While some folks simply toss out unwanted items and thus contribute to the already overburdened landfills, I believe you can get rid of unnecessary baggage by having a yard sale, and at the same time help others in the community. After all, it is important for us to remember we all benefit by keeping usable goods out of the landfill.

Yard sales (or tag sales as they are sometimes called) are a great way of eliminating clutter and a super way of reusing material goods while making some extra money. Yard sales also enable people to buy things that they otherwise could not afford. For example, when my daughter was nine months old, my husband and I were both college students. I purchased a playpen for her at a yard sale because we weren't sure she would like it and we didn't want to invest in a brand new one. It turned out to be a good move because within three months, she was climbing out of it — and, as it hadn't cost us much, we were able to just pass it on to another new mom.

One suggestion that will make your sale proceed more easily: price your items in advance (or at least know what you want to charge for your goods). The worst time to decide on a price is when you've got half a dozen people wanting to buy. For other guidelines and town regulations, check your city newspaper or the local police. If

you take the time to plan ahead and are blessed with good weather, you will more than likely have a successful sale. However, even the best sales have items left over at the end of the day. What will you do with these remaining items?

Think of the agencies in your area that are designed to help the homeless and less fortunate. These agencies would appreciate any clothing, linens, coats or suitcases that are in good repair. People that go to these agencies needing help are usually provided with things that they need without cost. Think of the happiness you can bring to those people who are truly in need. Uncle Sam will even let you take a tax deduction for donated goods (keep receipts and check with your tax advisor). Call ahead to make arrangements for pickup of goods, if available, or for drop-off hours and locations.

If you cannot even bring yourself to think of having a yard sale and can't be bothered driving to a homeless shelter, you still have options for your unwanted stuff. You can arrange for your local Goodwill, Salvation Army, Advocates for Retarded Citizens (ARC), etc. to pick up your goods. Local churches may take items to hold for their annual rummage sales. Schools in your area may have use of some items (for example computer paper, fabric scraps and books). There may be other local options also. In Ashland, for example, you can drop off shoes, clothing and canned food at the Ashland Recycle Center. Or you may try putting up a sign like a friend did for stuff he wanted to get rid of — "Free or Best Offer." Any method you choose will leave your house less cluttered, your karma balance brimming and spare the landfill yet another load.

Karen Amarotico has been professionally involved in the food service industry for over twenty years. Her family is one of the owners of the Standing Stone Brewing Company in Ashland.

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FROM NATIONAL PUBLIC

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival presents its 2001 Season of eleven plays in repertory. Performances in the Angus Bowmer Theatre are: William Shakespeare's *The Tempest* (through Oct. 28); *Enter the Guardsman* by Scott Wentworth (through Oct. 27); *Life Is A Dream* by Pedro Calderon de la Barca (through July 8); *Oo-Bla-Dee* by Regina Taylor (through Oct. 28); and *Three Sisters* by Anton Chekhov (July 25-Oct. 27). In its farewell season, The Black Swan presents: *The Trip to Bountiful* by Horton Foote (through June 24); *Fuddy Meers* by David Lindsay-Abaire (through Oct. 28); and *Two Sisters and a Piano* by Nilo Cruz (July 3-Oct. 28). On-stage in the open-air Elizabethan Theatre are three plays by William Shakespeare: *The Merchant of Venice* (June 5-Oct. 5); *Troilus & Cressida* (June 6-Oct. 6); and *The Merry Wives of Windsor* (June 5-Oct. 7). The Festival also offers The Green Show in the Courtyard (June 5-Oct. 7); The Feast of Will (June 15); The Daedalus Project (Aug. 20); and a number of lectures, backstage tours, concerts, and park talks. (541)482-4331

◆ Rogue Music Theatre begins its 2001 Season with *A Grand Night for Singing*, a collection of Rodgers & Hammerstein songs on Fri. April 6 at the Grants Pass Performing Arts Center in Grants Pass, and Sat. April 7 at the new Ashland Springs Hotel in downtown Ashland. Showtimes are 8pm. Ticket prices for Grants Pass are \$20/\$15/\$12/\$8 and in Ashland all seats are \$25. Season tickets are also available. (541)479-2559

◆ Actors Theatre in Talent presents John Steinbeck's *Of Mice and Men* through April 15 with evening performances at 8pm and matinees on Sundays at 2pm. This bittersweet classic takes place in rural California during the great depression, as two itinerant farm workers seek the American dream. (541)535-5250

◆ Oregon Cabaret Theatre presents *Guys On Ice* April 13-June 11 with Previews April 11 & 12. Performances are Thurs.-Mon. at 8pm and also Sun. brunch matinees at 1pm. Ice fishing is the unlikely subject for this musical, as Lloyd and Marvin philosophize about life and love in their fishing shanty. (541)488-2902

◆ Rogue Opera presents Giacomo Puccini's *Madama Butterfly* on Fri. April 20 at 8pm and Sun. April 22 at 2:30pm at the Craterian Ginger Rogers Theater. This popular tale of the American naval officer and his adoring Japanese child-bride is full of melody and pathos. All tickets are \$25. (541)779-3000

Music

◆ The Southern Oregon University Program Board and Jefferson Public Radio continue the One World series with music from *The Screens* and other selections by Philip Glass with oral historian and musician Foday Musa Suso from Gambia, West Africa, on Sun. April 29 at 8pm in

the Music Recital Hall. Tickets are \$38.50/General and \$28.50/SOU Students/children and are available at SOU Raider Aid, online at www.oneworld-series.org or by calling. (541)552-6461

◆ Craterian Ginger Rogers Theater Spotlight Series presents Todd Barton, resident composer at the Oregon Shakespeare Festival, on Sun. April 1 at 7pm. All seats are \$10. (541)779-3000

◆ Rogue Theatre presents *Poco* on Fri. April 6 at 8pm. Presale tickets are \$18 and at the door \$20. Located at 143 SE H St. in Grants Pass. (541) 471-1316 or (541) 476-0141 or www.rogue theatre.com

◆ Rogue Valley Symphony presents its *Spring Fling Classic Classics* on April 7 at 8pm in the Southern Oregon University Music Recital Hall. Arthur Shaw, Artistic Director, conducts, and Kathryn Lucktenberg, violin, plays two works by Mozart, Adagio in E Major, K. 261 and Rondo in G Major from the Haffner Serenade. Also, the Chamber Orchestra performs Haydn's Symphony No. 88 and Schubert's Symphony No. 3. (541)770-6012

◆ Craterian Ginger Rogers Theater presents Portland Taiko on Sun. April 8 at 7pm. The group continues the tradition of the Japanese drum, calling the community together in ceremony and celebration with humor, storytelling and stirring rhythms. Tickets are \$18/\$15/\$12 and for youth \$13/\$10/\$7. (541)779-3000

◆ Southern Oregon University Music Department and Kenton Gould, adjunct instructor of oboe at SOU, present a faculty recital on April 18 at 8pm at the SOU Music Recital Hall. Accompanying and soloing with Mr. Gould is pianist and composer John Heins from Boulder Colorado. The program of neo-romantic and classical works includes the world premier of the Trio for Oboe, Viola, and Piano by John Heins, a tonal, four-movement piece written especially for this occasion. Other guest artists include The Lyric String Trio, violinist Michelle Pauly, violist Dwayne Johnson, and cellist Michael Palzewicz performing on the Mozart Oboe Quartet. Also included are solo oboe works by Henri Tomasi, and Henri Dutilleux. Tickets are \$8/\$6 and all proceeds go to the SOU Music Department Scholarship Fund. (541)552-6101

◆ The Old Siskiyou Barn presents Ashland chanteuse Leslie Kendall, along with her jazz trio, for an evening of jazz and music by George Gershwin, on Sat. April 21 at 8pm. Admission is \$15 and reservations are required. (541)488-7628 or thebarn@jeffnet.org

◆ Rogue Valley Symphony presents its Symphony Series V on April 28 at 8pm and April 29 at 3pm at the Craterian Ginger Rogers Theater. Verdi's *Requiem* will be performed by the Rogue Valley Chorale with Lynn Sjolund, Conductor. Tickets are \$24/\$20/\$10. (541)770-6012

◆ St. Clair Productions presents Latin music duo Sol y Canto in concert at the Unitarian Center, 4th & C Streets, Ashland, on Sat. April

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

April 15 is the deadline for the June issue.

For more information about arts events, listen to JPR's Calendar of the Arts

28 at 8pm. The music includes Brian Amador's Spanish guitar and Rosi Amador's voice and features Afro-Latin and Caribbean rhythms to flamenco. Tickets are \$15 in advance and \$17 at the door and are available at Talent House CDs and CD or Not CD, both in downtown Ashland, or by calling (541)482-4154. Check the website at www.stclairerevents.com

Exhibits

◆ The Schneider Museum of Art presents the Southern Oregon University Art Faculty Exhibition April 13 through June 2. Museum hours are Tues.-Sat. 10am-4pm with First Friday 4-7pm. (541)552-6245

◆ The Arts Council of Southern Oregon continues its presentation of paintings and drawings by Joi Shannon through April 30. The gallery is located in downtown Medford at 33 N. Central, and hours are Mon.-Fri. from 10am-4pm.

◆ Rogue Gallery & Art Center presents works of Harriet Rex Smith: *Juxtapositions of Cosmic & Earthly Images*, April 5 through May 5. An Opening Reception will be held April 8 from 3-5pm. Located at 40 S. Bartlett. (541)772-8118

◆ The Living Gallery presents new work by Seattle artist Nicholas Kirsten-Honshin – acrylic paintings on handmade Japanese paper, also fired porcelain images, April 6 through 30 with an artist reception on First Friday April 6, 5-8pm. Located at 20 S. First St., downtown Ashland, across and up from the Ashland Springs Hotel. Open Wed.-Sun. and by appointment. (541)482-9795 or www.thelivinggallery.com

Other Events

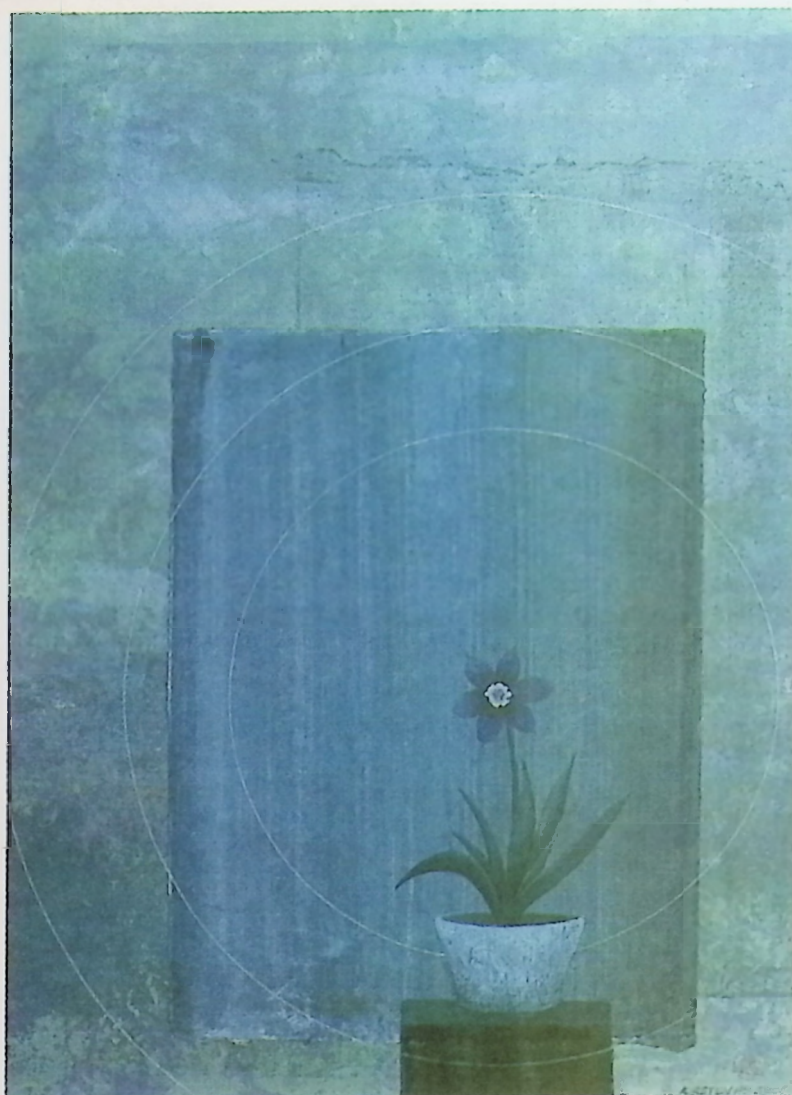
◆ The Southern Oregon University student art club, Southern Oregon Fine Arts Society, presents the 2nd Annual Student Art and Multimedia Show as part of the First Friday Gallery Walk on April 6 from 5-8pm at Project A, 340 A St. in Ashland. The show will feature state-of-the-art digital artwork, multimedia, performance art, digital music, art and sculpture. (541)552-6421

◆ The Southern Oregon Historical Society and the Camp White Historical Society present the history of Camp White through August at the Jacksonville Museum, 5th and C Streets, in Jacksonville. Hours are Wed.-Sat. 10am-5pm, and Sun. noon-5pm. The history of Camp White and its soldiers and nurses is portrayed through interpretive text; photos; mannequins in Army uniforms; and artifacts including U.S. and Japanese rifles, a machine gun, mortar, bunk beds, and a hospital bed. (541)773-6536

KLAMATH FALLS

Theater

◆ The Linkville Playhouse presents *Hayfever*, directed by Guy Jakubowski, April 13-14, 20-21, 27-28, and May 4-5, at 201 Main St. For tickets stop by Shaw's Stationery, 729 Main St., or call. (541)883-7519



New work by Nicholas Kirsten-Honshin, on display at the Living Gallery in Ashland.

◆ Ross Ragland Theater presents *Jekyll & Hyde* on April 10 at 7:30pm. Inspired by the Robert Louis Stevenson classic, this musical is a modern day parable of substance abuse. (541)884-LIVE

Music

◆ Klamath Community Concert Association presents Proteus 7 on April 12 at 7:30pm at the Ross Ragland Theater. From Bach to Bacharach, the group breathes new life into chamber music. Call for ticket information. (541)883-8325 or (541)882-6041

◆ Ross Ragland Theater presents Tiller's Folly on April 20 at 7:30pm. The six-piece band combines with four Irish dancers for a production of Celtic Thunder. Tickets are \$15/\$12/\$10. (541)884-LIVE

Exhibits

◆ Klamath Art Association Gallery presents paintings by Jack Motschenbacher, April 1 through April 29. Located at 120 Riverside Drive, gallery hours are Thurs. through Sun. 12 noon to 4pm. (541)883-1833

Other Events

◆ Ross Ragland Theater presents *James and*

the Giant Peach on April 3 at 7:30pm. Strange things happen when an old man offers James a solution to all his problems in the form of little green stones. Tickets are \$8/\$6. (541)884-LIVE

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre presents *Pirates of Penzance* by Gilbert and Sullivan and directed by Myana Clark on April 27, 28 and May 4 through 20 at the Betty Long Unruh Theatre. Tickets are \$8/\$4. The theatre is located at 1614 W. Harvard, In Fir Grove Park, Roseburg. (541)673-2125

Music

◆ Roseburg Concert Chorale presents its 28th Annual Spring Concert on April 1 at 3pm at Jacoby Auditorium at Umpqua Community College. The mix of light music and comic material also includes featured works by Bach. Joanne McDade directs and Janel Schricker is piano accompanist. Tickets are \$5 (or \$12 family) available at Ricketts Music, Ray's Food Place in Myrtle Creek, and Whipple Fine Arts, UCC, or at the door. (541)496-0748

CONTINUED ON PAGE 33



RECORDINGS

Heidi Thomas

Protest, Soul and the Unknown

For any number of reasons we choose the music we want to listen to. It may hold significance in our experiences, dreams, aspirations, despairs, foibles or passions. Or, it may simply sound pleasant to our senses. You might find good reason to make the music in the following releases a part of your being.

Traditional and contemporary protest songs have always been rooted in their region of origin. They serve to create a common bond, to recollect cultural identity, or to incite opposition. And, what begins as an expression of the soul may evolve into an affirmation of self, subject to evaluation by others, often elevated to a shared identity in protest.

From Naples, Italy, the band Spacconopoli derives its name from an ancient street that divided that ancient city. Appropriately, the band's sound is grinding, garish and inflammable with socialistic, folk and supernatural themes. On their recent release *Lost Souls* (Real World Records) we find impassioned Neapolitan music, which is based on tradition, but energized into street rhythms of modern day Italy. The haunting "Sant Anastasia" tells of 12 factory workers killed in an explosion and the suffering endured by their families. Who is to blame?... "Condemn these masters who make us sweat and cause us to die. These heartless people, in the name of the Italian flag." In the mesmerizing song "Aneme Perze" ("Lost Souls") we hear of a particular Neapolitan lower class cult of the dead that takes care of abandoned skulls, believing that these lost and restless souls will protect and aid them in their approach to death - "A lost soul burns with desire if you never refresh it."

Rich traditional instrumentation such as the tammorra, violin, acoustic guitar and occasional driving percussion alone are an excellent sample of contemporary Italian folk music. Add the precise, often melodic vocals articulating frictional themes and you complete this band's fervent, frequently provocative music.

YOU'LL FIND YOURSELF
EMBRACING THE LUSCIOUS
CONTRADICTIONS, AND MAYBE
EVEN SNAKES.

recorded for the world, musicians representing over thirty African nations. The first international release is a two-volume set containing twenty-nine selections. From Cameroun to Zimbabwe, Abdoulaye Diabate to Zana, traditional to contemporary, you will be enriched with a heterogeneous sampling of African music and instrumentation. MASA promises more releases in the future and this will certainly be welcomed by the world music community.

On occasion a band comes along that completely defies definition. If you come up with a genre for Calexico, please let me know. But then, they don't need to be classified other than as a "must listen." Calexico is a collaboration of Joey Burns and John Convertino; and since the 1995 release of their first album, *Superstition Highway*, they have performed with famed artists such as Victoria Williams, Barbara Manning, Richard Buckner and Howe Gelb of Giant Sand. *Hot Rail* (Our Soil, Our Strength Records) is the fourth release by the duo. An infusion of mariachi pistache trumpets and honed lyrical tales of the new west draws attention to their name, referring to a town

on the border of California and Mexico. Their Tenebrist sonic pictorials leave you with images of the desert highway; parched, barren, and yet majestic, converging on infinity.

"Drenched" takes you for a ride in a Western B film in which the "words bleed off the page" in a script about love, loss and longing. If you don't bleed as well through this nostalgic ballad, the Duke rolls in his grave. You'll find yourself embracing the luscious contradictions, and maybe even snakes, in the desert-surfing (a la Dick Dale) "Ballad of Cable Hogue." Take a siesta while listening to the hypnotic "Untitled III." Or groove to the futuristic funk of "Track Scratch." But, I ask you, how can you possibly combine sweltering jazz driven horns with a south of the border, Doors-like monologue? Calexico does it numbingly, entrancingly, superbly on "Fade."

Calexico's *Hot Rail* offers a unique musical experience, and deserves a place on your CD rack. Label: Genre, unknown. ■

Heidi Thomas hosts *The World Beat Show* every Saturday at 3pm on the Rhythm & News Service of Jefferson Public Radio.

The Healing Arts



Host Colleen Pyke talks with local, regional and national authors, complementary healers, physicians and philosophers about the various aspects of healing the body, mind and spirit. Nominated for a Peabody Award, *The Healing Arts* is now in its sixth year.

Tuesdays at 1:00pm on the
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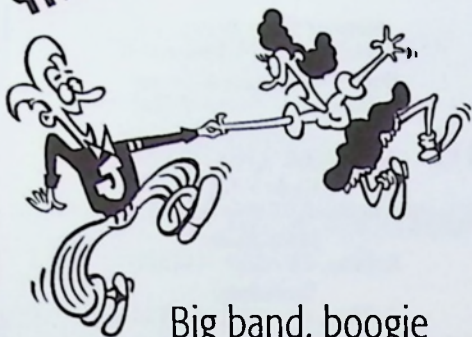
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AS IT WAS

Carol Barrett

Flood at Happy Camp

The town of Happy Camp has had its ups and downs ever since it began as a mining camp. One of its crises came in the flood of 1964.

Happy Camp is at the mouth of Indian Creek where it flows into Klamath River. When the flood came, the town and its 2,500 people were cut off from the rest of the world. Everett Collard was a young California Highway Patrolman and his car had the only two-way radio in town. People just naturally gravitated to him for help. As the rain poured down, logs jammed at the Indian Creek bridge. Collard called out for advice. The idea of dynamiting the log jam would threaten the bridge itself.

There was a huge sixteen foot crane in town used for logging. With the town itself in jeopardy, it was decided to move it to the river bank even though it meant cutting electric and telephone wire in the way. The crane picked up the logs one by one and moved them to high ground. The dam was broken and the river once again roared on by.

For his action, Everett Collard was awarded first runner up for the highest award given that year, by the Association of Chiefs of Police in the United States.

Source: Happy Camp Resident, "From the Desk of Marjorie O'Harra," p.66

Floating Logs

In April of 1884, two gentlemen of Shasta were considering a large lumber enterprise on Pit River. Much of its success hinged upon the ability to float logs down the river to San Francisco.

Buck Kennedy was hired to prove or disprove the idea. He was to float on a log the entire distance. His home for the trip was twenty-four feet long and four feet in diameter. Kennedy was given waterproof clothing and supplied with plenty of food which he carried in a knapsack.

A telegram was received from San Francisco on the morning of April 19, 1884. Kennedy had reached the city in four days, having traveled a distance of 350 miles.

Up until this time the people of Redding had been arguing that logs could not be moved this way. They wanted a special franchise to move the logs. The success of Kennedy's trip put a stop to that.

Source: Sent in by listener Joe Mazzini

Rogue River Gold

By the early 1860s gold had run out in the Jacksonville area and the town was shrinking in size and importance. Many had speculated that there must be gold in the bed of the Rogue River. Thus far it had been too swift and deep to mine but it was speculated that all that was needed was a diversion dam. David Birdseye decided to take on the task. Birdseye had a good reputation in the community, so when he went around to raise money for the project many were willing to mortgage their homes for a chance at the promised riches.

In spring when the water went down, work began on the dam. With only horses and men it was slow work and as fall neared the end was in sight. Fate took a hand in the form of early fall rains. For days it rained and the waters rose. The dam was washed out.

David Birdseye sold his profitable store and packing business to pay off his debts but he never recovered from the loss nor did he find out if there was gold in the riverbed of the Rogue River.

Source: Interview with Nita Birdseye

IM

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

Exhibits

◆ Whipple Fine Arts Gallery at Umpqua Community College presents *On Second Thought: An Exhibition of Objets Des Artes* made from recycled materials, April 2 through April 30. (541)440-4691

COAST

Theater

◆ Chetco Players presents *The Foreigner*, April 20, 21, 22, 27, 28, and 29 on Fri. and Sat. at 8pm and Sun. at 2pm at the Performing Arts Center, Brookings/Harbor Shopping Center in Harbor. A friend falsely tells a group that Charlie is from a foreign country and speaks no English. This fuels non-stop hilarity and sets up a wildly funny climax. (541)469-1857

Music

◆ Friends of Music presents the Trio Apollon on Sun. April 22 at 3pm at the Calvary Assembly of God Church, 518 Fir St., Brookings. The group consists of viola, clarinet and piano and was formed in 1990 in Berlin. The program includes Mozart's Trio in E flat Major for Clarinet, Viola and Piano KZ 498 Kegelstatt; Poulenc's Sonata for Clarinet and Piano; Enesco's Konzertstück for Viola and Piano; and Brahms' Trio in E flat Major, Op. 40. Tickets are \$12/\$2. (541)469-4243 or (541)412-0803

Exhibits

◆ Coos Art Museum presents *Abstraction as Interpretation*, works by Women Artists' Marketing Cooperative, through April 28. The exhibit includes abstract two- and three-dimensional works in oil, wax, acrylic, and mixed media. Also, in April: Classes in three dimensional art and watercolors. The museum is located at 235 Anderson in Coos Bay.

Other Events

◆ Oregon Coast Music Association presents its 2001 Poster Preview Party on Fri. April 27 at 6pm at Inland Point Assisted Living Residence in North Bend. (541)267-0938

NORTHERN CALIFORNIA

Theater

◆ Riverfront Playhouse continues its presentation of Neil Simon's *Broadway Bound* under the direction of Toni Fowler on April 1, 6, 7, 8, 13, and 14 at the Redding Convention Center. Evening performances 8pm and Matinees 2pm. Tickets are \$15/\$10/\$8 and may be purchased at the Redding Convention Center. (530)225-4130



Sol y Canto merge flamenco music with Afro-Latin and Caribbean rhythms on April 28 in Ashland.

SUSAN WILSON

Music

◆ Del Norte Association for Cultural Awareness presents the Darol Anger-Mike Marshall Band, playing new acoustic string music on Thurs. April 26 at 7:30pm in Crescent Elk Auditorium, 994 G St. in Crescent City. Anger (violinist/fiddler) and Marshall (mandolinist/multi-instrumentalist) continue a musical collaboration that explores a musical world from Brazil through the Appalachian hills by way of New York City and the Florida swamps. In this grouping, they are joined by bassist Derek Jones and drummer Aaron Johnston. (707)464-1336 or dnaca@northcoast.com

◆ Humboldt Arts Council presents *Saturday Nights at the Morris Graves* through May in the Rotunda of the Morris Graves Museum of Art, 636 F St., Eureka. Local jazz composer and pianist, Darius Brotman, has reserved every third Sat. night for *Jazz at the Graves*, concerts in a cabaret setting, and featuring trumpeter Dick Titterington from Reno on April 21. (707)442-0278

Exhibits

◆ Morris Graves Museum of Art continues its presentation of Works from the Permanent Collection, Morris Graves Collection through April 8 in the Homer Balabanis Gallery. Also continuing through June 17 in the Melvin Schuler Sculpture Garden: *Inquiry Into Humanity*, Sculpture by Nathaniel Hein. The museum is located at 636 F St., Eureka and hours are Wed.-Sun. Noon-5pm. (707)442-0278

◆ Redding Museum of Art & History at Turtle Bay in Redding continues its display of *Transforming Trash: Bay Area Fiber Art* through April 22. The works reveal how the imaginative eye can see trash as treasure. For a complete calendar of Turtle Bay events, exhibitions, and programs go to www.turtlebay.org or call. (530)243-8850

Other Events

◆ Del Norte Association for Cultural Awareness presents Chitresh Das, *Solo Kathak Dance of India*, on Sat. April 7 at 7:30pm in Crescent Elk Auditorium, 994 G St., Crescent City. Das combines the graceful and sensual elements of the Lucknow school with the powerful rhythms and movement of the Jaipur school. Tickets are \$13/\$7. (707)464-1336

◆ Siskiyou Artists Association presents a critique by Virgil Harton of McCloud, April 22 at 1:30pm at the Lake Shastina Community Center. (530)926-4494

◆ R.A.V.E.S. (Redding Area Variety Entertainment Society) presents the 16th Annual R.A.V.E.S. Festival on April 27-28 at the Redding Convention Center. Eight accomplished professional/educators serve as judges in vocal performance, dance and showmanship. (530)225-4130

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THEATER

Molly Tinsley

A Bated Tempest

I have to admit: I prefer non-traditional Shakespeare. I am predisposed to applaud any approach to his work that seeks the unexpected in the same old text and sets its truths flashing across the boundaries of culture and history. To audiences who share my taste for surprise, the OSF's gently subversive rendition of *The Tempest* serves up a banquet, such an exotic menu, in fact, that it doesn't seem fair for me to suddenly turn finicky—and yet I left the theatre a little hungry, feeling that something wasn't right.

Everyone knows by now that Director Penny Metropulos has reinvented Prospero as a woman (Demetra Pittman) and changed her cunning sibling from brother to sister. It would be easy to pin my petulance on these gender shifts, but the production is far too complex for that and there is much in the Duchesses of Milan to praise. Just the presence of a female Antonia (Linda Alper) among the courtiers, for example, transforms their first appearance on shore from a long, obscure scene to be gotten through to a comically charged seduction.

But the traditional picture is this: Prospero as Duke of Milan shirks his political responsibilities and winds up exiled to an island; there the arcane studies that once sidetracked him have expanded the magic powers he will use to avenge himself on those who conspired against him. Now a sea voyage has finally brought these enemies close enough to contrive a shipwrecking storm and bring them in his grasp.

Prospero as father dotes on the daughter Miranda cast away with him, a mere slip of an innocent thing. His revenge shows its soft side as he engineers the love and betrothal between her and Ferdinand, son of the treacherous Duke of Naples. But once this mission is accomplished, he essentially pats himself on the back and

returns to the political agenda of punishing his betrayers and then forgiving them as he reclaims his throne.

For the *Duchess* of Milan, this arc is not so smooth, in the way, perhaps, that any woman performing a traditionally male role must bend under added weight. Pittman's Prospero seems to greet the approach of her old enemies more as an interruption to her cherished life apart than as its long-awaited culmination. It's as if exile for her has become pilgrimage.

On *her* island, Renaissance magic has evolved into Eastern wisdom, in which consciousness, the primary reality, commands

the shifting illusions of the material world. Christina Poddubiuk's costumes evoke India, the far East. The island spirits are loosely draped and move with the odd, graceful gestures of Balinese dancers; Prospero and

Miranda wear simple pants and tops. All contrast sharply with the heavy metallic clothing that encases the Machiavellian materialists from the mainland. Despite Prospero's claim to authority, it is the wonderfully androgynous Ariel, played by Asian-American Cristofer Jean, who really presides over this retreat—he seems to be as much Prospero's mentor as her servant. Together they take audible breaths as if beginning a meditation instead of casting spells.

Prospero as *mother* is physically dwarfed by her robust and spunky daughter. No patriarch's meek *anima*, this Miranda (Linda K. Morris) offers to help the bland and gangly Ferdinand (Gregory D. Linington) with the log he is lugging, then nonchalantly shoulders it like a bundle of twigs. As Prospero witnesses Miranda's love for Ferdinand, her satisfaction at her matchmaking is sharply edged with sorrow. Rather than forging onward with her plans, the final moments of the

“
ON *HER* ISLAND, RENAISSANCE
MAGIC HAS EVOLVED INTO
EASTERN WISDOM.

first half capture Prospero sinking to the ground and rocking back and forth, her folded magic cloak cradled like an infant. It's an image that perfectly captures what she will lose in winning: her solitary creative practice and her exclusive bond with her child.

It's subtleties like these that begin to blur the old story. Whereas for centuries her male predecessors have mercilessly tortured the libidinous son of a witch, Caliban (John Pribyl), Prospero twice has to stop herself from reaching out and stroking his head. That head couldn't, by the way, be more repulsive, with its ground-down stubs for teeth and mangy corona of white hair. Though Prospero calls him a "thing of darkness," Caliban's muscular flesh and shreds of clothing are all a ghostly white. It's tempting to see him as the white male which this production has deposed then subjected to a heavy-duty spin cycle.

Maybe Prospero is too kind. Though the text has assigned her the work of revenge, her heart never seems to be in it—just as her opening tempest doesn't appear really to scare her victims, what anger she later displays towards them melts into wistfulness, exhaustion, regret.

Or maybe her island exile is too appealing. William Bloodgood's spare but dazzling set endlessly fascinates the eyes with its montage of primordial textures—ripples, crags, billows— and just as the light of human consciousness can transform these elements variously into "barren desert" or "lush and lusty" grass, Robert Peterson's lighting evokes a range of moods, from bleached-out despair, to dappled playfulness, to an opaline serenity.

Whatever the reason, Prospero's triumphant smile before the final curtain eludes me. I assume she is feeling released from a vindictiveness I never believed. And I can't forget that she's losing her island and its spacious contemplative life. If I were about to be drawn back into the convoluted, corrupt society of those courtiers, I'd be in tears. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press).

POETRY

Night Chant

BY CONNIE BEITLER

Where do we go
when long light and
the rattle of leaves
mix melancholy
with a deft lean hand
scentless

when descendants of crickets
from our youth
chant in night air
alone in a child's bed
listen

part percussion, part song
felt bells in suspension sweet
to the glistening moon
when bunch grass in seed phase
waits by boulders
woven to the ground
in Queen Anne's Lace
in the distance
white tents breathe
the desert air and
yellow light lingers
on aspen leaves,
excited.

Tightrope

BY TONI VAN DEUSEN

Somewhere along the margins of invincible day
where cliff face dips
unresisting into seas

in that stopped moment
between alarmed heart of mouse
and owl's claw

we live out our lives,
imagining space to run,
imagining a hiding place,

and strength to get there.

Connie Beitler was raised on a farm in Napa Valley where her family has lived for seven generations. She currently lives in Medford. Toni Van Deusen was raised mostly in the Midwest, but lived in the Rogue Valley for twenty-two years before recently moving to Eugene. Both poets have published in several literary magazines, including Fireweed, Hesperides, and Manzanita Quarterly. They combine their work in a recent book, Moonmusic (Wellstone Press, 2000). Beitler and Van Deusen will read at Bloomsbury Books in Ashland on Friday, April 13. Poems here are from Moonmusic and appear with permission of the authors.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:
Patty and Vince Wixon, *Jefferson Monthly*
poetry editors

126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

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Top Ten Places for Spring Treasure Hunting in the Mount Shasta Region

Photo courtesy John Jackson



1. For tempting treats to fill those Easter baskets, take a scenic drive to McCloud where the amazing **Sugar Pine Candy Shoppe** is full of sweet treasures.
2. Bid on your favorite wearable art creation at the **Wear Art Thou?! Easter Brunch and Silent Auction** at the **Siskiyou Arts Council** in Mount Shasta April 7th.
3. Fancy finding a gold nugget? Stop by the **Siskiyou County Courthouse** in Yreka to view the largest display of gold south of Alaska. Then tour the **Siskiyou County Museum** for history of the area's gold rush days.
4. View nature's treasures during the spring bird migration at the **Klamath and the Tulelake Wildlife Refuges** in eastern Siskiyou County.
5. Find a special Native American treasure at **Karuk Tribal Design Works** in Happy Camp. While you're there, take a tour of the factory; they love to show folks around!
6. Pick a beautifully colored blown glass piece from the stunning collection at **Visions Gallery** in Mount Shasta.
7. Tie a fly and probe the Sacramento River for a slippery trout treasure in Dunsmuir on the **opening day of river fishing** on April 28th.
8. Look for a transforming treasure among the glowing crystals and new age books at **Crystal Wings** in Mount Shasta.
9. Give new life to a well loved trinket at **James Place Antiques** in Yreka, where poking about in the lovely old Victorian is more fun than an Easter egg hunt!
10. Discover cutting edge adventure without leaving your seat at the local **Banff Film Fest** at the **Palace Theater** in Weed April 16th.

Siskiyou County Visitors' Bureau

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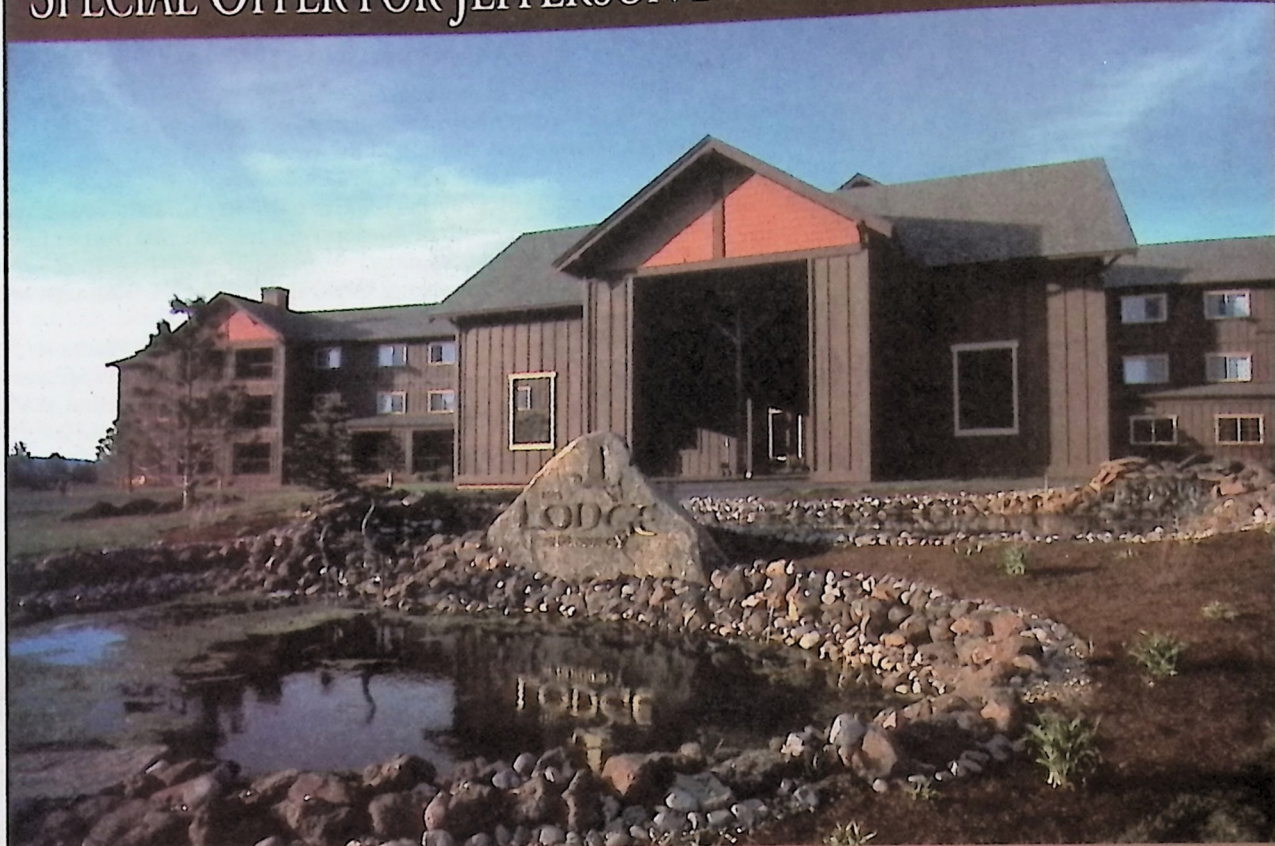


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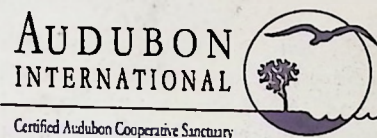
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